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Fashion—When It Sizzles, by Wendy Goodman

Ben Ward—New York's Tough Top Cop, by Joe Klein

NEW YORK®

Great Places to Have a Party

By Barbara Costikyan

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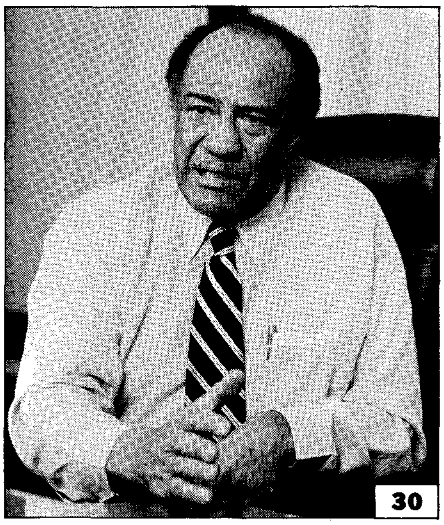

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Report on the Commissioner

By Joe Klein

"The most extraordinary administrator I've ever worked for," says one ex-staff member; "The worst experience of my life," says another. Both men worked under Benjamin Ward during the seventies, when he was state corrections commissioner. In January, Ward was appointed New York City's police commissioner, the first black to hold the post. In just five months, he's established himself as tough and capable, but detractors claim that Ward doesn't even like cops, and that his administrative style is "management by terror." A profile.

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SoHo Under the Gun

By Patricia Morrisroe

In the last six months, there have been at least three armed robberies, three rapes, and four major burglaries in SoHo. The area's varied clientele, chic galleries, and isolation have made it a mecca for store owners and shoppers seeking to escape Madison Avenue. But the crime wave is changing things. Says one store manager, a refugee from uptown, "I'm looking for another job. Something safe."

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Great Places to Have a Party

By Barbara Costikyan

Parties, large or small, formal or casual, birthday or anniversary, require not just any place, but the perfect place. Barbara Costikyan has visited 150 party places, and she's selected some 60 of the city's best. These party rooms will hold a minimum of 20 to a maximum of 2,000 close friends, at prices from the affordable to the astronomical. The first of two parts.

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By Wendy Goodman

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Cover: Puck Building Ballroom photograph by Langdon Clay. *Dancers from the New York City Ballet performing the* "Rosenkavalier" *section of George Balanchine's* Vienna Waltzes. *Hair and makeup by Sandra Bocas and George, of Benjamin Salons. Flowers by Elan.*

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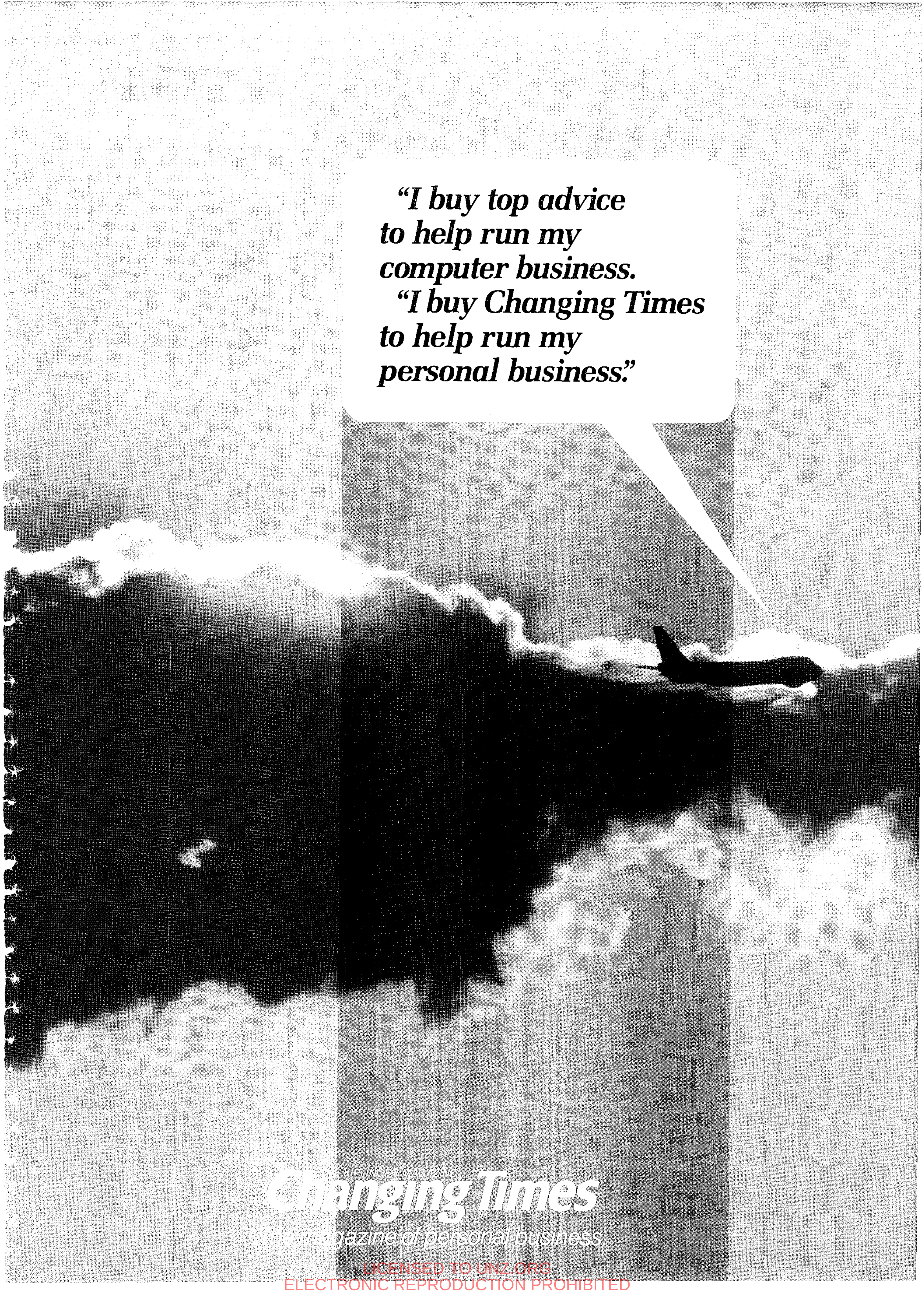

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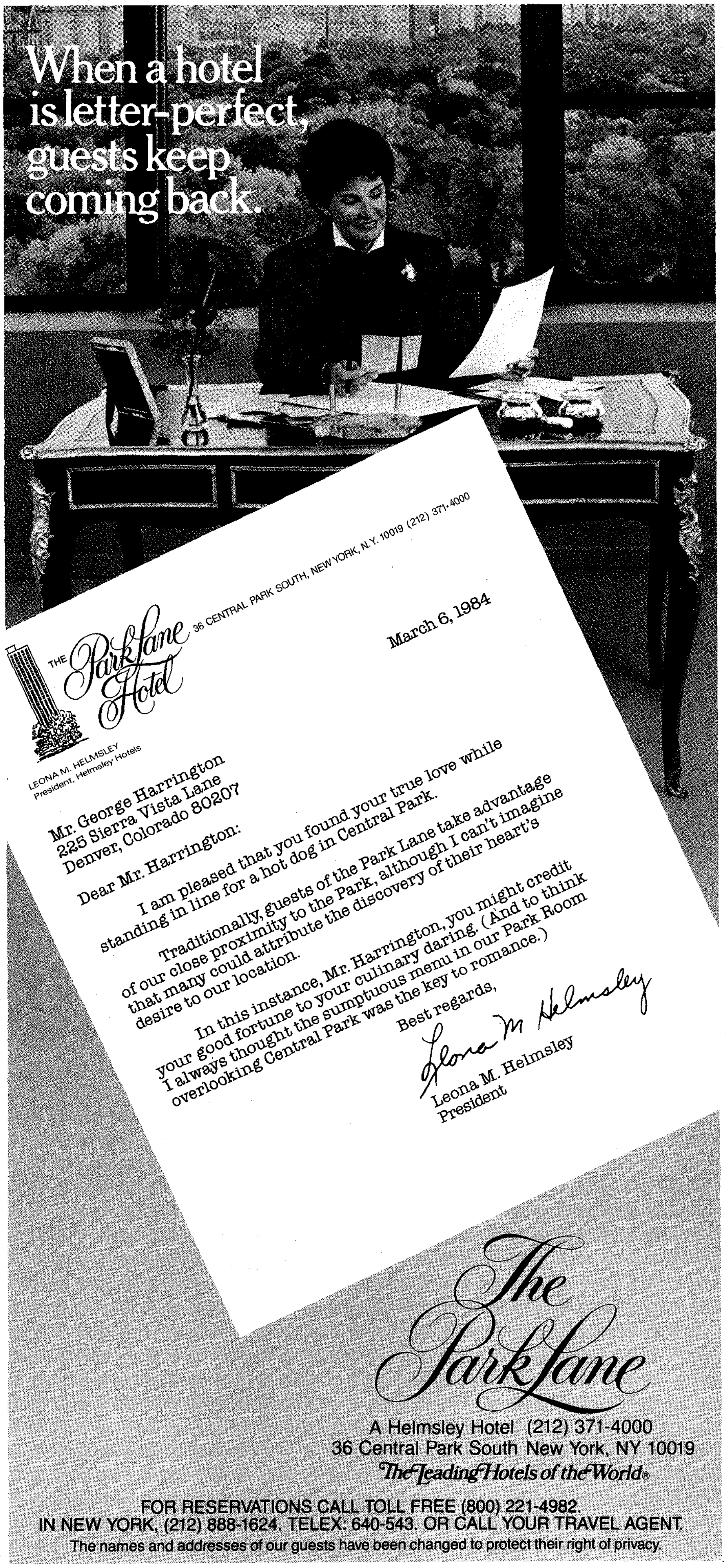
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President, Helmsley Hotels

March 6, 1984

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Leona M Helmsley

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LETTERS

Beyond the Rainbow

MICHAEL KRAMER CERTAINLY DAMNED Jesse Jackson with faint praise in "Taking Jackson Seriously" ["The National Interest," May 14]. Kramer showed a distinct hostility to Jackson's personality and politics, and he maximized the importance of Jackson's ethnic gaffe. Jackson has suffered enough humiliation. Blacks have had to endure more than their share of man's inhumanity to man; reporters should be more forgiving.

Name withheld
Manhattan

I WAS MOST IMPRESSED BY KRAMER'S ARticle. It was one of the rare assessments of Jackson that didn't seem to succumb to the reverse prejudice that has been practiced by most of the media. It is true that Jackson has managed to arouse black pride, and I am delighted at the increase in black votes. But Jackson has some dangerous qualities as well, and giving him the kid-glove treatment is just as bad as racial prejudice.

Eda J. LeShan
Landing, N.J.

IT WAS NICE TO SEE THAT AMID ALL OF Jesse Jackson's "flaws," Michael Kramer managed to give the candidate a little credit. Although I do not condone Jackson's "Hymie" crack, I think it is ludicrous to believe that previous Wasp candidates have never referred to Jews, blacks, and other minority groups in a similarly degrading manner. They just weren't caught.

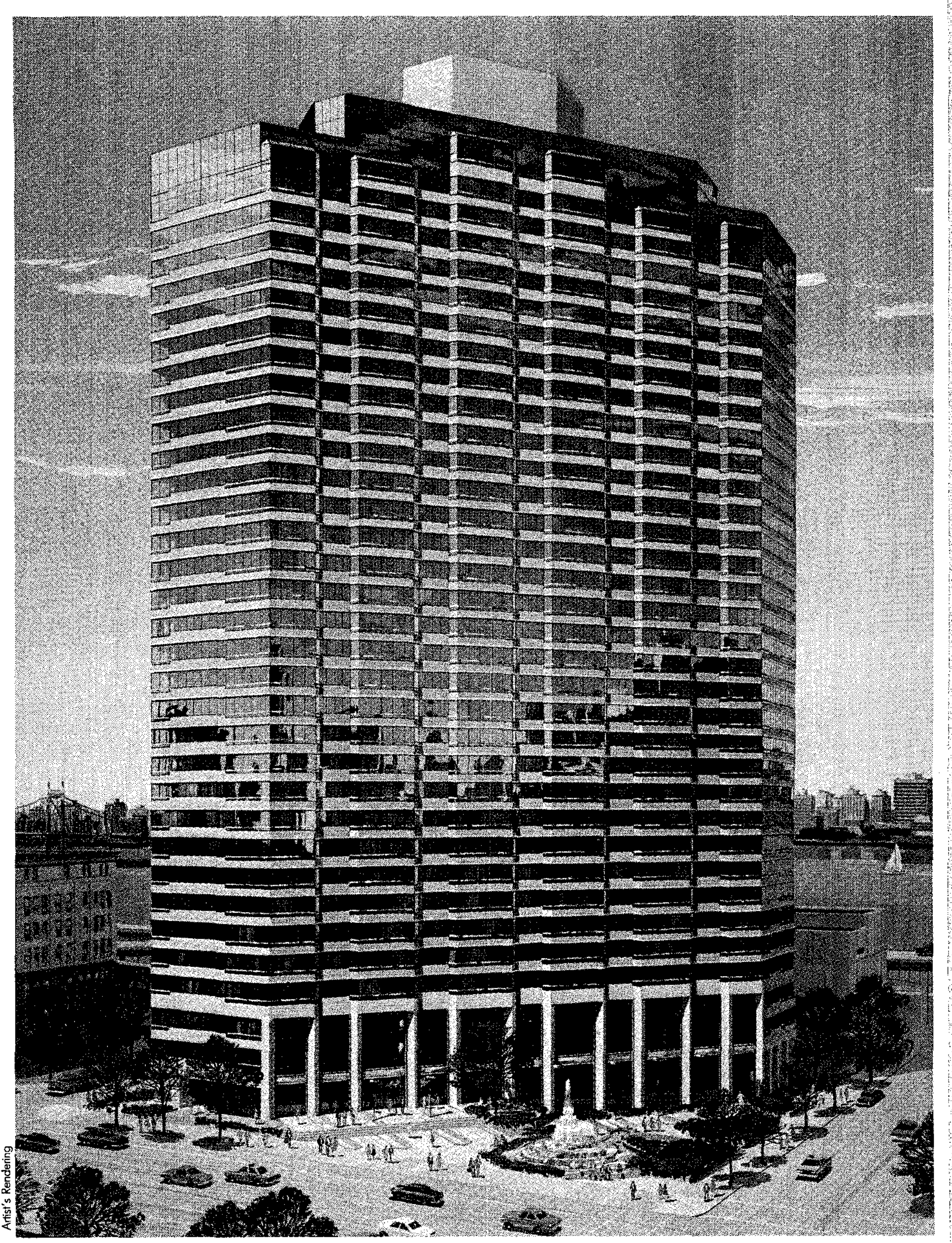
Ursula Austin
Manhattan

Box-Office Blues

AGAIN, PETER G. DAVIS DEVOTES MUCH of an article ["Records: Choice Voices," May 7] to complaining about the absence on the New York vocal scene (particularly at the Metropolitan) of major European singers, in this case Elisabeth Söderström, Lucia Popp, and Dietrich Fischer-Dieskau. It certainly would have been wonderful had we had the pleasure of these singers during their prime years. But the Met did try to bring each of them to the roster on numerous occasions. Part of the answer is that the artists chose to sing elsewhere. European opera houses are government-subsidized. They can afford to present singers in the roles they want to sing and not worry

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.

MANHATTAN PLACE



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about the box office. The Met has tried to treat its star singers in a similar fashion, but without government funding. The results have been quite costly. I, too, can think of many singers whom I would enjoy seeing at the Met. But it isn't always worth the effort and expense necessary to indulge an artist's vanity. Critics should look more reasonably at the status quo of grand opera.

Sal Allocco
Manhattan

Miracle Worker

HOW DARE YOUR WRITERS DESCRIBE DR. Milton Reder as if he were a dope pusher ["Intelligencer," by Sharon Churcher and Mary Murphy, May 14]! They are obviously among the fortunate ones who have never suffered from excruciating back pain. As a former patient of this miracle worker's, I can tell you that Dr. Reder's cocaine treatment [sphenopalatine-ganglion-block therapy] is non-addictive and made it possible for me to walk again after a crippling accident. The doctors I saw prior to Dr. Reder pumped me full of codeine and Darvon. I completely agree with David Brenner's explanation for why Dr. Reder's treatment will never be accepted by the American Medical Association—because it's inexpensive.

Susan Shalek
Manhattan

AFTER FALLING AND INJURING MY BACK a few years ago, I was in dreadful pain until a friend told me about Dr. Reder. Just one treatment almost completely freed me from pain. After a dozen treatments, I felt cured and was fine until I fell again two years later. I returned to Dr. Reder and again was cured. All I know is that his treatments work for me. I find it strange that Medicare doesn't cover this treatment, which made it possible for me to avoid weeks in a hospital in traction.

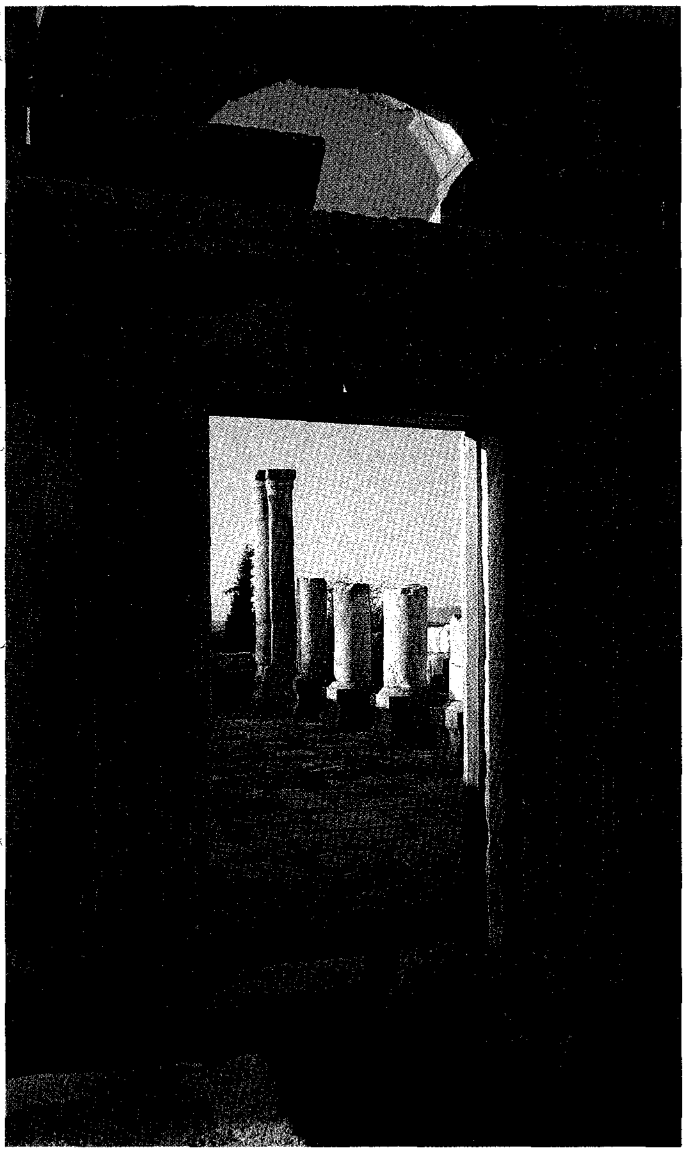
Miriam Stern
Manhattan

YOUR ARTICLE WAS BIASED AND MISleading. I have been a patient of Dr. Reder's for five years, and he has helped relieve my pain on three different occasions when no other remedy proved effective. What is this nonsense about possible addiction? My longest period of treatment was three weeks. As soon as the pain was gone, I had no desire to continue the treatment. I am thankful that such a wonderful, caring, and dedicated man as Dr. Reder exists.

Wynn Katz
Manhattan

I DEVELOPED A TORTICOLLIS ONE WEEKend in East Hampton, and a local chiropractor put me in a neck brace. I continued to be in great pain and de-

See. And ski.



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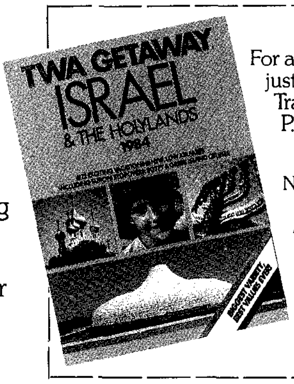

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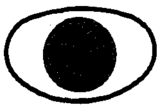

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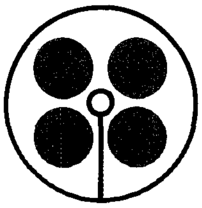

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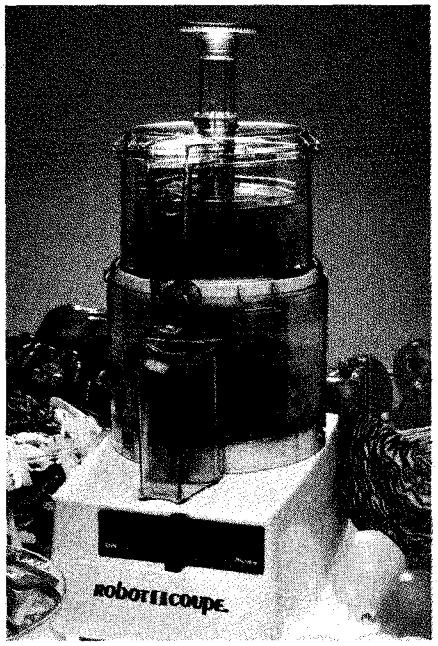

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cided to see Dr. Reder. This was on a Sunday, but the humane Dr. Reder has office hours on Sunday. He told me to take off the neck brace and gave me two treatments that day and three or four more during the week. Neither my back nor my neck has troubled me since.

D. Goodman
Amagansett, N.Y.

I HAVE BEEN USING SPHENOPALATINE-ganglion-block therapy for pain with much success. Other physicians may be interested to know that it is not necessary to use cocaine as an anesthetic.

Juan Wilson, M.D.
East Meadow, N.Y.

AS A FORMER SUNY STUDENT, NOW A first-time offender serving a mandatory minimum of fifteen years in a maximum-security prison under the Rockefeller drug laws, I did a double take after reading about Dr. Reder. Reder's innovative treatment sounds only slightly more salubrious than the 17 percent solution I was given a life sentence for dispensing. I'm sure Rockefeller would have been less harsh had he realized I was performing miracles!

Tom Eddy
Stormville, N.Y.

It's Not Easy Being Green

AS A MEMBER OF THE CENTRAL PARK Medical Unit, I was pleased to read Peter Blauner's "Nightingales in the Park" ["Fast Track," May 14]. However, if I were not a member of the unit, I would have been left with the impression that our tours of duty were nothing more than a pleasant day in the country. On nice days when the park is busy, we often handle ten or more calls, sometimes of a very serious nature. I have been on calls involving major head trauma, gunshot wounds, stabbings, drug overdoses, multiple-system trauma, and other injuries of a life-threatening nature. I would hate to have your readers think that we spend our days riding around enjoying the scenery and dispensing an occasional Band-Aid.

Dorothy Marks
Manhattan

FREDERICK LAW OLMSTED WOULD BE proud of the good samaritans in the Central Park Medical Unit. It's good to know that help is right there if we need it. I'd like to send a contribution to these fine people and would appreciate knowing their address.

Wallace Evan Jordan
Manhattan

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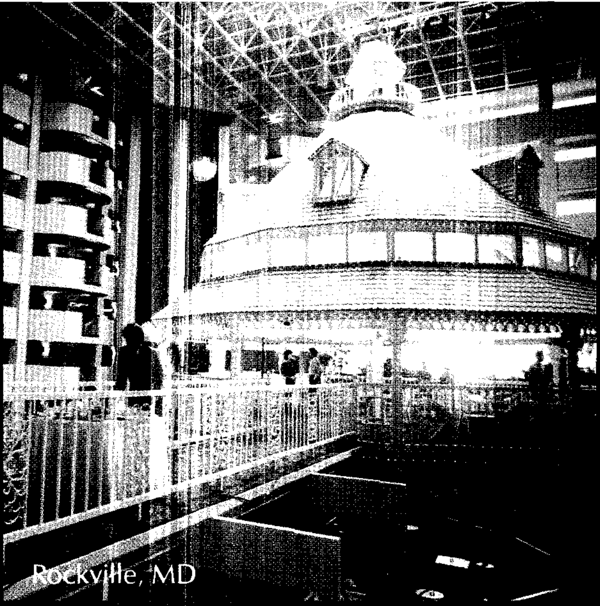
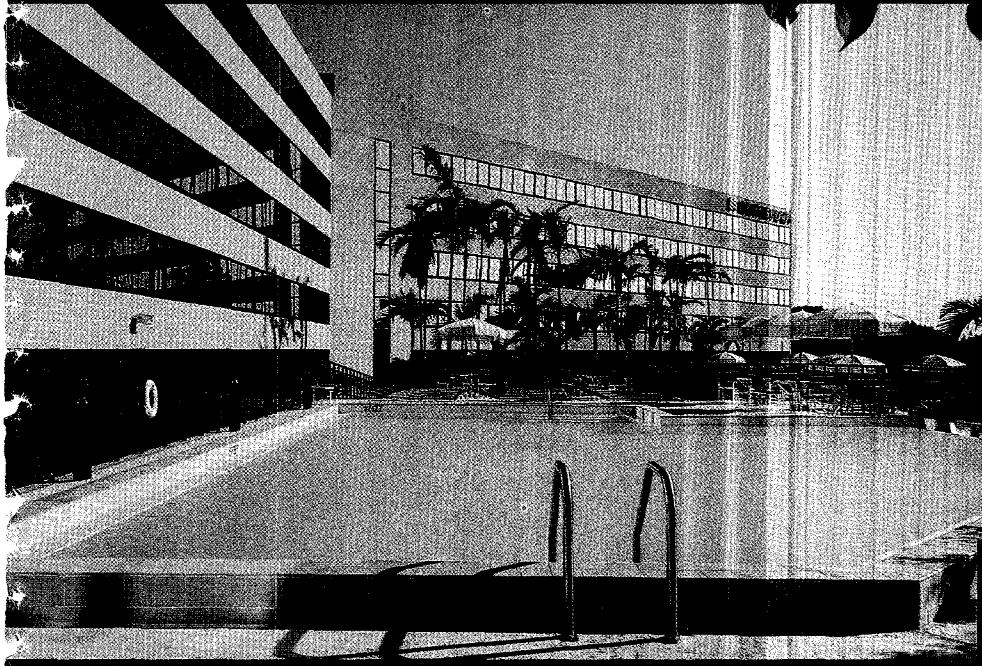
Stamford, CT





"Colorful World"
by Karel Appel

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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

A.T.&T. Trying to Renege on Headquarters Deal

ARGUING THAT "OUR plans have changed because our business has changed," A.T.&T. executives are trying to ignore the agreements under which they were given zoning waivers for their Madison Avenue headquarters.

The city's Planning Department charges that A.T.&T. wants to turn a public four-story museum of information technology into a plush executive annex and replace promised retail stores with the Quilted Giraffe, an East Side bastion of nouvelle cuisine.

"The restaurant would take up the entire space that had been planned for three retail tenants," said Charles Tennant, the department's deputy counsel. "And the museum was a necessary element for approval of the bonus." The bonus, granted by the Planning Commission, included six additional stories—12 percent of the tower, on Madison Avenue between 55th and 56th Streets.

In return, the company agreed to provide a covered public walkway, an arcade, and "a Disneyland-type museum, not a glass-elevatored retreat for rich executives," a department staffer said. Other A.T.&T. plans would now also encroach on the walkway and the arcade.

An A.T.&T. spokesman pointed out that the company's need for the headquarters site had changed dramatically with the January 1 breakup of the communications giant. He said the company would iron out problems with the Planning Department.

"They certainly didn't come to us with their plans," said the department staffer. "They told us last July they would be making some changes, but it wasn't until two weeks ago, after repeated asking, that they put their cards on the table.

"We told them they can't move into any [contested] space until the situation is resolved," he said.

—**Mary Anne Ostrom**

School Super Draws Fire

THE APPOINTMENT LAST WEEK OF A NEW superintendent for Manhattan's School District 2 has led angry parents to charge that the educational problems of the South Bronx are being exported.

The appointee, Gladys Muñiz Hannon, has been deputy superintendent of District 12, in the South Bronx, where for part of the year she controlled a budget projected to have a deficit as high as $900,000 last year and where 1983 reading scores plunged eight percentage points, the largest drop in the city.

Mrs. Hannon's candidacy was supported by Bronx County leader Stanley Friedman and by five of the District 2 board members backed by the United Federation of Teachers. At last week's meeting, parents called Mrs. Hannon "a political puppet."

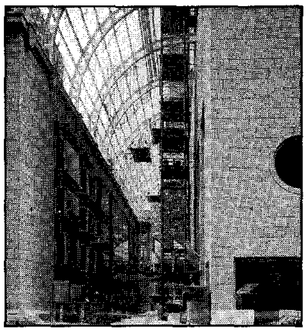
District 2 includes many of Manhattan's most desirable elementary schools, including P.S. 41, in Greenwich Village, and the Upper East Side's P.S. 6.

Board president Edythe Konstan defended the board's choice, saying, "Gladys Hannon is a very fine educator."

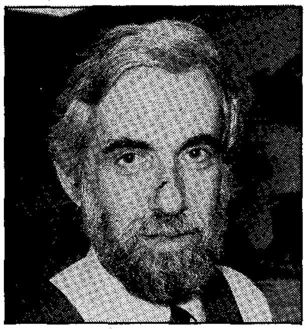
Breslin: Back in the 'News'

Daily News COLUMNIST JIMMY BRESLIN returns to the paper this week after a three-month absence.

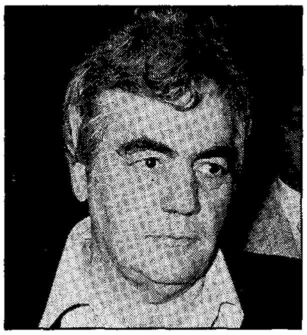
The writer said he had abandoned his column duties because he had "utter contempt" for editor James Wieghart. Observers point out that Breslin stopped writing after Wieghart placed his column on the paper's op-ed page. Now, said Breslin, "it'll be better. It will be in professional hands."



Annex: *Whose bonus?*



Stern: *New deal.*



Breslin: *Back at work.*

Bryant Park Plan Altered

APPARENTLY STUNG BY CRITICISM FROM park activists that Bryant Park was about to be turned into a "private garden," the Parks Department has amended its plan to turn control of the 42nd Street space over to an autonomous corporation.

Under the new proposal, the nonprofit Bryant Park Restoration Corporation would still be permitted to operate a restaurant in the park for 35 years and would still be responsible for the park's day-to-day maintenance. But, according to corporation spokesman Dan Biederman, the corporation will be regularly supervised by the Parks Department, and its management of the remainder of the park would be reduced from 35 to 15 years.

Parks Commissioner Henry Stern told *New York* that the new arrangement—which must first be authorized by state legislation—builds "greater safeguards" into the private-stewardship arrangement.

Koch and Cohn Disconnect

MAYOR KOCH HAS PARTED COMPANY with International Creative Management hotshot Sam Cohn—but not, insiders say, because the superagent was unable to sell the movie rights to Koch's autobiography.

"For 28 days, Cohn didn't return phone calls from Koch's people," an insider told *New York*. That's when the mayor told friends, "I can get Reagan on the phone quicker than this!" and called off the deal.

Cohn said he and Koch had parted amicably. "He's a very nice man," Cohn said.

Photographs: top, Wolfgang Hoyt/ESTO; center and bottom, Fred McDarrah.

The National Interest/Michael Kramer

THE DEAD ZONE

What did he say?: *Waiting for June 5.*

Slumping Campaign

CONTINUING THE BASEBALL ANALOGIES begun last week, consider this: When a team is down and boredom has set in, nothing matters. When a team is hot, when it's locked in a tight race, every move is scrutinized. If the manager orders a power-hitter to bunt and the assignment is blown, four days of news stories second-guess the skipper's decision. On a losing team, the same failed ploy is ignored. Nobody cares. A slump is a slump. A losing club will find *some* way to lose, so why waste time beating up on a manager's bad call? The missed bunt is forgotten.

Something similar is occurring in the Democratic presidential race. Walter Mondale is ahead, and even if he loses the final day's primaries, on June 5, he should still win. But there's a chance, just a slim one, that Gary Hart could do so well at season's end that the fans will reconsider at the big convention, in July.

So the stakes are enormous, and the tension is real. Measured any way, this year's fight is among the most exciting of all time. Yet a lot of people are still bored, including the press. The battle is close, but *Time* and *Newsweek* seemed to give up on the race last week. *Time* had D day on its cover; *Newsweek* went with Robert Redford. Even *The New Republic,* which is *always* serious about politics, looked at the contest through the eyes of James Michener, who supports Mondale, and Stephen King, who wants Hart.

Part of the malaise can be traced to a single week's doldrums. Most everyone in the prognostication business has been burned somewhere along the line this year, so perhaps a breather is in order. Most everyone's content with this state of affairs except the Mondale camp. Last week's gloomy assessment (an admission that Mondale wouldn't have a delegate majority when the preliminaries are over) has been changed. Mondale has decreed optimism. He now predicts he'll win both New Jersey and California, and after first conceding that this still wouldn't be enough, he now says he'll have the magic number by June 5 after all—which no one outside the Mondale campaign believes.

The candidates themselves aren't bored; they're in the fight of their lives. But they're tired, and it shows. The best word is "punch-drunk." Last week, in Teaneck, New Jersey, Mondale spoke to a Jewish group that obviously favored him, but he was still flat. He mumbled and misspoke. He came out *against* the environment, and his favorite closing line—that his local host would be glad to pay the audience's way to Mondale's inaugural—was delivered in a whisper. Mondale was worn—and this was only his third, and last, event of the day.

Hart, meanwhile, seems irrepressibly, some would say inexplicably, up. He clowns and jokes and even drinks with the journalists who chronicle his every move.

But, in an ominous way, Hart seems to be falling behind the media curve. Hardly any significant differences divide the two candidates; their hairsplitting contrivances are designed for the press's consumption. Theirs is a race best described years ago when Ambrose Bierce defined politics as "a strife of interests masquerading as a contest of principles." Nevertheless, the media must report *something,* so they go along with the fake fight—and Mondale seems to have the better of it. Hart is on the defensive In California last week, Hart spent mos of his time dousing brush fires lighted by Mondale. He even had to visit a day-care center to demonstrate his concern for working mothers because Mondale had questioned an obscure 1979 vote in which Hart *appeared* to have taken an anti-day-care stand. The charge was ludicrous, but it couldn't go unanswered

In both New Jersey and California, the key prizes on June 5, the Democratic primary electorate seems concerned with two issues—toxic waste and the nuclear freeze. Or at least this is what the candidates are telling the people they are interested in.

As any careful student knows by now the actual policies of a President Mondale or a President Hart would differ no at all on these points. But Mondale has been successful in portraying Hart as insufficiently committed, and Hart has been having trouble catching up.

One is hard-pressed to think of a day in recent weeks when one or both of the candidates haven't stood in a field of toxic muck to carp about the other's insensitivity to the problem. Hart struck indirectly at Mondale by proclaiming himself a leader of the cleanup movement. Oh, yeah, said Mondale, "Hart missed a key vote and wasn't around for some crucial hearings. What kind of leadership is that?"

Search the record and you'll discover that the vote Hart missed was inconsequential. When it really mattered, Hart was there. But the electronic media's gone with Mondale's version. It's easier to explain. You have to read the umpteenth paragraph in the *Times* to get the real story, and at this point the only people who read that far are probably those who can't afford or don't want a TV set.

More groups exist to promote a nuclear freeze than there are major-league baseball teams, and each has its own index of purity. Hart and Mondale have gone around the issue all through the campaign, and no clear winner has emerged. But, again, in recent days Mondale has scored more heavily in the local papers, and especially in New Jersey, where, in 1982, a nuclear-freeze referendum won by a bigger margin than in

Photographs: left, Ira Wyman/Sygma; center, Dennis Brack/Black Star; right, Rick Friedman/Black S

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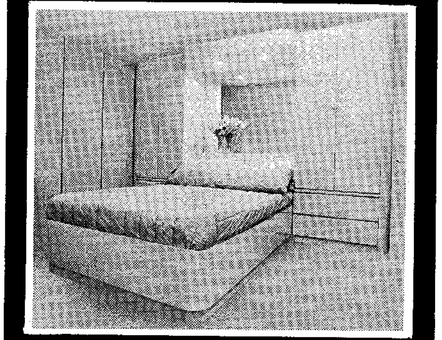

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any other state. Mondale's hook this time involves a meeting Hart held with some freezeniks in Washington two weeks ago. Mondale presided over a similar session earlier this year, and he is charging that Hart was more restrictive about the ground rules for his meeting. Hart's cried foul, and there's supporting evidence on both sides. Fishing for the truth is a no-win proposition. There are as many tales of what went on as there were participants. Suffice it to say that the confusion has worked against Hart and for Mondale.

Whether New Jersey Democrats really will base their decision about Mondale or Hart on the freeze and toxic-waste issues is a calculation that presumes a new, upwardly mobile New Jersey.

Even during Colonial times, it was said that New Jersey was a valley between two mountains of conceit. Today, though, New Jersey is growing rapidly. Unemployment is a relatively low 7 percent, and the state's economy is booming. Modern high-tech centers abound, and not everyone commutes to work across the borders each morning. But it is still true that those who like their news from television get it from stations in New York and Philadelphia—a fact that makes New Jersey the second most expensive state (after California) in which to project television advertisements. In sense, Mondale is benefiting from this. New Jerseyites, says Mondale's campaign manager, Bob Beckel, "have lived through the spillover from our fights with Hart in New York and Pennsylvania, whether they liked it or not. And we're getting a good ride among Jews [who will make up about 18 percent of the statewide primary electorate]. When Hart said he would consider taking Jesse Jackson on his ticket, that hurt him immediately with many Jews. It wasn't smart."

How much the Mondale campaign can afford for paid media to reach New Jersey is still an open question. How much it can afford to do *anything* is open to question.

Mondale has two problems. First, he is rapidly approaching the federal ceiling for primary expenditures. And second, he is having a good deal of trouble raising any more money, since most everyone who's supporting him has already given. To help make ends meet, the payroll's been cut, and the majority of Mondale staffers are now working on a volunteer basis. Every available cent has been dedicated for purposes more important than salaries. As for a media buy in New Jersey, "We're going to *try* and spend *something* on television commercials," says Richard Leone, a key Mondale strategist and former New Jersey state treasurer. "We'll spend whatever we can get our hands on, because as is obvious, there's no tomorrow."

But the major focus, adds Orin Kramer, a Mondale supporter who was a White House aide to Jimmy Carter, "will be on radio and the local papers. We're down to micro-politics at the most retail level. It's like running for the lowest office, where you spend all your time trying to get a mention in the small weekly papers."

New Jersey is *the* key state for Mondale, because he is now pursuing a strategy of survival. Some recent polls show Mondale leading in California, but the best guess is that the Coast contest will be close. If Hart takes California and does well in the other, smaller states to be contested on June 5, Mondale will need New Jersey as a brake.

"It's a perceptions game now," says a senior Mondale aide. "Just that one victory in Jersey could stem the notion that we're a loser. Then, when we're a couple of hundred votes short on June 5, we can go to the uncommitted delegates with a muddle, rather than with our faces down. Those delegates are pre-disposed to us already. Mondale is their guy, the comfortable shoe they know and respect even if they wish he were more charismatic. But with Hart sweeping even New Jersey on the fifth, then we'll have a bloody brawl on our hands. We'd still win, I'm confident of that, but the nomination will be worth less if we have to go through another period of recriminations and backstabbing."

Translated into strategy, this means that Mondale will campaign in California with one eye firmly fixed on New Jersey. He'll go for a knockout in California, with all the expenditure and time such an effort will entail, *only* if he is confident of winning in New Jersey. If, on the other hand, New Jersey seems close, the Mondale schedule will be jiggered again, and California will play second fiddle.

If Mondale wins New Jersey and is still shy of the necessary 1,967 delegates, Gary Hart will face a problem: How intensely should he fight on? Quick surveys after June 5 should tell him that the uncommitted will break more heavily for Mondale, enough so as to ensure victory.

Should Hart then press on and challenge the Mondale delegates he claims should not be seated because they were selected with the help of PAC money? Would such a stance only further split the party and make Mondale a weaker nominee in the fall? For Hart, the question is his future. By slugging it out when it appears that he cannot win, he may irreparably damage his prospects to land either the second spot in 1984 or the presidential nomination later on. Those who know Gary Hart best know the answer is unknown. We're back to wait and see. ▬

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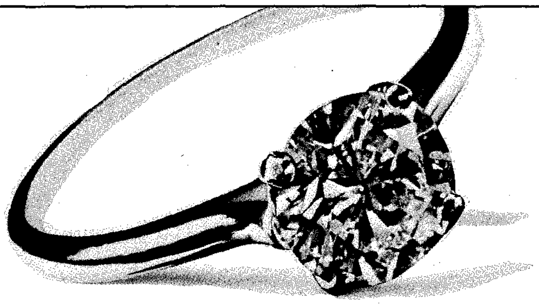

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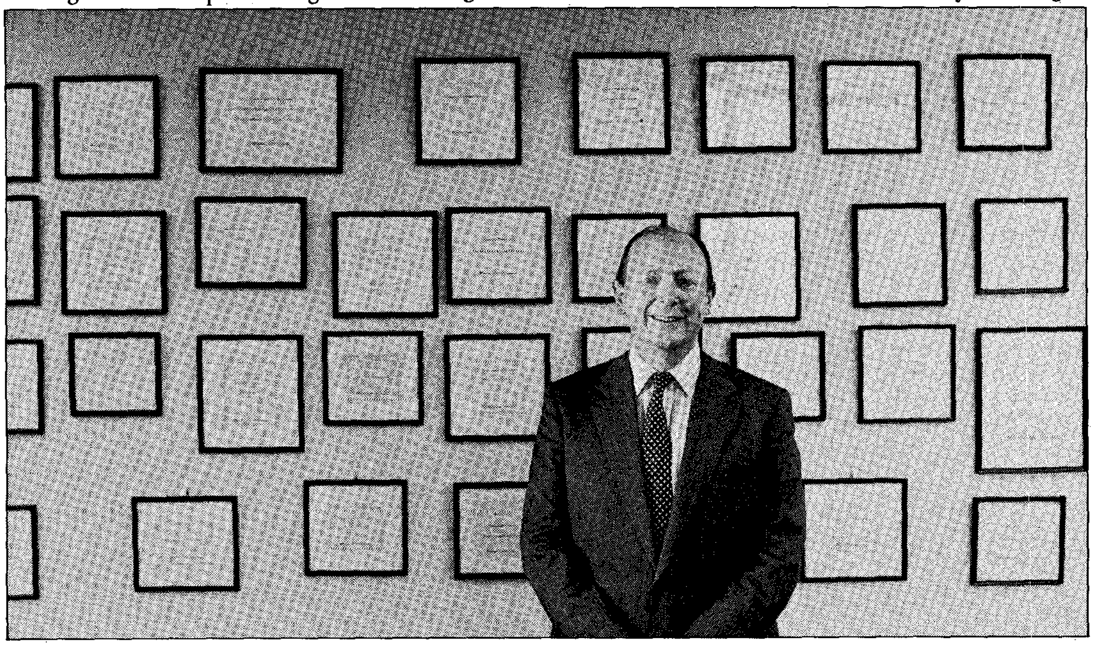
INSIDE A DEAL

Brokering a Magazine

IN A FEW WEEKS' TIME, IF ALL GOES according to plan, the business press will report—in probably little more than a squib—that the New York Times Company has plunked down $9 million to buy a magazine called *Cruising World.* That small item will represent more than a full year of intensive labor for the deal-makers at Henry Ansbacher, Inc., behind-the-scenes catalyst for dozens of company transfers in the broadcasting and publishing worlds.



Trophy room: *Christopher Shaw with framed "tombstones" representing deals his team has closed.*

Normally, these transactions—and the subtle negotiations that are their bricks and mortar—take place behind closed doors. But Christopher Shaw, managing director of Ansbacher, recently opened those doors a crack to permit an inside look at the anatomy of a deal.

Until January, Shaw had headed the communications merger-and-acquisition group at Bankers Trust. Now, with a dozen of his colleagues, he has moved a few blocks south on Park Avenue to become a subsidiary—23 strong—of Henry Ansbacher Holdings p.l.c., the London-based international financial-services group that is active in merchant banking, trust management, ship and metal brokering, and marine insurance.

It was this crew at Bankers Trust that was behind the sale of *The Atlantic Monthly* to Mortimer Zuckerman, in 1980, and that of the Hitchcock and Miller Publishing Companies to American Broadcasting, in 1978. It also handled the transfer of *Sail* magazine to the Meredith Corporation, in 1980, and that of Hearst's Boston *Herald-American* to Rupert Murdoch's News America Publishing, in 1983. The team was instrumental in the only liquidation of a public media company—when Panax, a Michigan corporation, divested 25 newspapers in 1980 and 1981. It cornered the highest multiple ever paid for a daily newspaper—over four times the paper's gross sales—when Thomson Newspapers bought the Florence, South Carolina, *Morning News* for about $30-million in 1981. And in the recent transfer of United Press International from the E. W. Scripps Company and Hearst to Media News Corporation, it represented the buyer in tandem with Bankers Trust.

Last year, Shaw's group at Bankers Trust shepherded through seventeen deals; by May 1 this year, it had already completed ten at Ansbacher, and several more merely awaited signing. "There's more money around through leveraged buy-outs and lower interest rates compared with the last three years," says Shaw. "And the companies that briefly flirted with cable have returned to the fold."

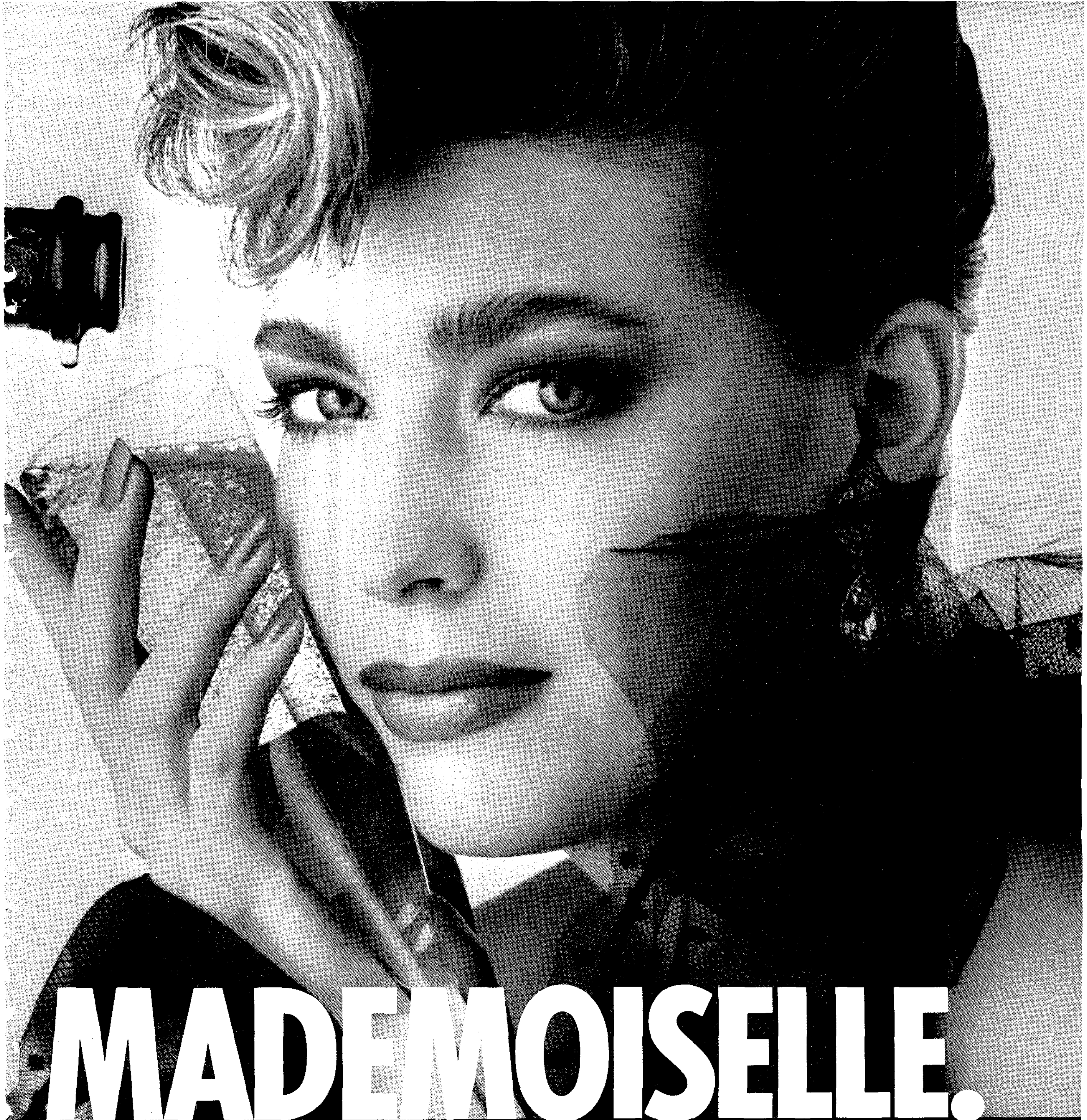
Ansbacher is selective about the properties it represents; it doesn't handle radio and usually won't look at anything with under $1 million in pre-tax profits. Its competition comes not so much from rival brokers, such as Veronis, Suhler & Associates, as from the sell-it-yourselfers in the closely connected media world—who, according to Shaw, often fall short in knowing what their property is worth and how to package and position it. (Ansbacher estimates what the price should be, and if the seller doesn't agree, the team won't take on the project.) And they "don't know how to select the right buyer from a universe of potentials," he adds. For steering a property through those murky waters, Ansbacher earns a 5 percent commission on the first $5 million of the sale price, 2.5 percent on the next $10-million, and 1 percent on everything above that—the standard "Lehman formula" of recompense established by Lehman Brother's Kuhn Loeb. When all is said and done, most deals cost the seller between 3 and 4 percent.

But most of them don't proceed as flawlessly as did the transfer of *Cruising World.* A competitor of *Sail* and *Yachting,* the magazine was founded ten years ago by Murray Davis and his wife, Barbara. Davis was a onetime editor of *Sail* who jumped ship when that publication became too large and impersonal (and before its sale in 1980) and launched *Cruising World* on a shoestring. Today, the monthly pulls in revenues of $5.5 million and over $1 million in pre-tax profits.

Davis hired the Ansbacher team last summer after having been approached by several prospective buyers. The team follows the three-person rule: From the world of possible bidders it chooses three ideal candidates. After the Ansbacher team, headed by senior vice-president William Whetzel, immersed itself in *Cruising World,* it proposed the sale to the Times and held discussions with two other prospects. "These deals are like European bicycle races where everyone circles madly around the track," Shaw says. "Suddenly someone pulls ahead, and you know he's the winner."

That happened in March, a month after the Times team made its first trek to

Photograph by Jon Love.



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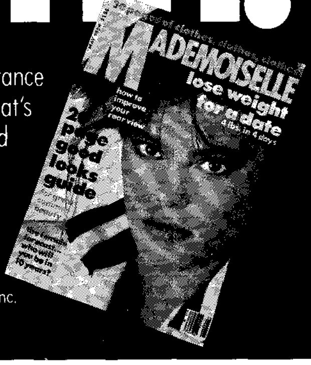
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Newport, where *Cruising World* is based, and came back with a list of research questions for Ansbacher. Other trips followed before Times vice-chairman Sydney Gruson told Whetzel he'd like to meet Davis. That meeting took place at the Times offices on March 22. "This was a cut-and-dried deal devoid of drama," Gruson says. "We met for maybe 25 minutes, and split for a moment to chat with our people to determine that we wanted to make up the $600,000 difference that separated us." "It was a year's preparation for a half-hour meeting," adds Whetzel. Handshakes clinched the deal.

Closing the $75-million-plus sale of the St. Louis Suburban Newspaper Group—36 newspapers owned by fourteen corporations—in early May was far more work. The group did not really exist until the Ansbacher team packaged it. "There were two groups of owners who were friends," says Shaw. "One contacted us and introduced us to the other—that's when we saw the magical opportunity of combining them." Those machinations took three years and netted the sellers more than five times the top price previously paid for a weekly-newspaper chain.

That sale was handled by "private treaty," a method that, Shaw claims, generally brings the highest price. In his seven years of work in the buying and selling of communications companies, he knows of only three transactions that were conducted by auction. The first in the industry, in 1976, was when du Pont sold the Wilmington, Delaware, *News-Journal* to Gannett for $60 million. The second, in 1983, handled by Lehman Brothers, netted the CSX Corporation about $200 million when it divested the Jacksonville, Florida, *Times-Union* and *Journal* to Morris Communications. Ironically, Shaw says one of his clients had offered $250 million for the properties a year earlier—but balked at an auction. And the third is the current stampede for *U.S. News & World Report,* being handled by Morgan Stanley. At one time or another the bidders have included Gannett, Hearst, Bertelsmann, ABC, Zuckerman, and Wall Street arbitrageur Ivan Boesky—who reportedly has offered top dollar so far: $145 million.

As for the *Cruising World* deal, it's sailing toward a June 30 closing. Shaw is confident—"I've never known a handshake to fall apart." And Gruson is realistic.

"I can't give you a 103 percent assurance that the deal will close, but there doesn't look to be any reason why it shouldn't," he says. "It's now in the hands of lawyers, doing what they do, probing where they probe. God only knows the final disposition—and He isn't telling me." ▬

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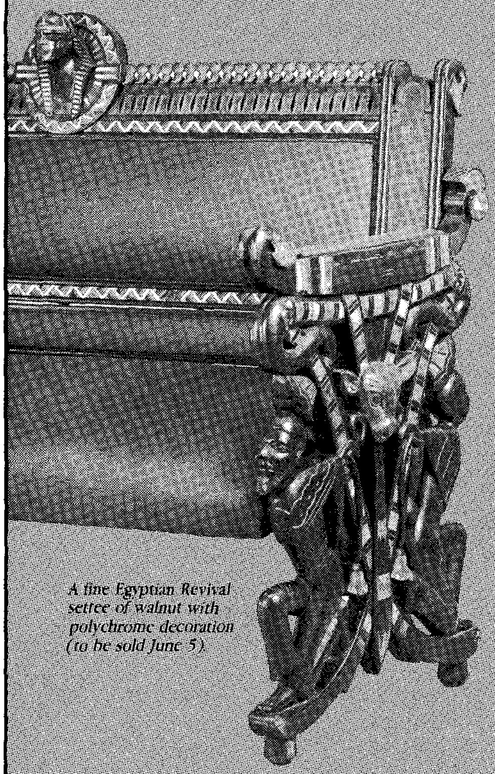

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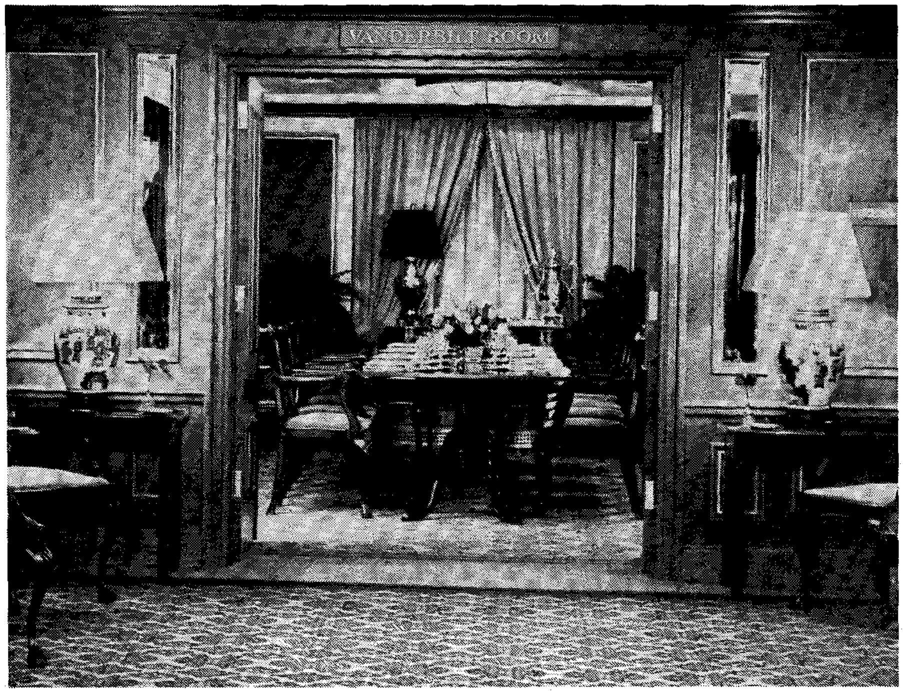

HOTEL INTER•CONTINENTAL NEW YORK 48TH STREET, EAST OF PARK AVENUE.

Some prose (and cons) from the pros:

America's newspaper editors may love us or hate us, but they sure can't stop talking about us. Clearly, USA TODAY has shaken American journalism to its very roots.

"They're doing the kinds of things that a lot of us ought to be thinking about."
JIM HOUCK, MANAGING EDITOR, BALTIMORE SUN

"...the damn thing doesn't interest me..." **DON PICKELS, MANAGING EDITOR, HOUSTON CHRONICLE**

"I'm impressed by a lot of things they do. It's very much an editor's newspaper."
FRANK WRIGHT, MANAGING EDITOR OF NEWS, MINNEAPOLIS STAR-TRIBUNE

"It's probably scared a lot of editors into being better editors. In some cities there's a reader-be-damned attitude." **NEAL SHINE, SENIOR MANAGING EDITOR, DETROIT FREE PRESS**

"The writing style is too condensed for my needs as a newspaper reader."
WILLIAM DEIBLER, MANAGING EDITOR, PITTSBURGH POST-GAZETTE

"...a carefully formulated product...Is there anything we should look at, borrow or steal? If we don't do that we wouldn't stay in business very long." **PETE WEITZEL, MANAGING EDITOR, THE MIAMI HERALD**

"I almost never see it, and I really am not in a position to judge." **A.M. ROSENTHAL, EXECUTIVE EDITOR, THE NEW YORK TIMES**

"...the emergence of USA TODAY should prompt a standing ovation in an era when far too many papers are closing shop." **JOHN S. DRISCOLL, EXECUTIVE EDITOR, THE BOSTON GLOBE**

"If it can (qualify among the top newspapers in the country), I'm in the wrong business."
BEN BRADLEE, EXECUTIVE EDITOR, THE WASHINGTON POST

"I like the snap. I like the professionalism. The stories work, the graphics work wonderfully, the distribution works." **ROBERT L. BARTLEY, EDITOR, THE WALL STREET JOURNAL**

"I think that USA TODAY has had far greater influence on journalism in the United States than most editors would admit." **DICK LEONARD, EDITOR, THE MILWAUKEE JOURNAL**

"...the stories are too short. I don't think it's quite newsy enough for me. They tend to be too distant from breaking news." **LOU SCHWARTZ, EXECUTIVE EDITOR, NEWSDAY**

"I admit we pay attention to what they're doing...we monitor them regularly."
DONALD WHITE, ASSISTANT EDITOR, SAN FRANCISCO CHRONICLE'S BUSINESS WORLD

"They're reaching an audience that traditionally doesn't read newspapers. Any time anyone does that, it's good for the industry." **PAT WIDDER, ASSISTANT FINANCIAL EDITOR, CHICAGO TRIBUNE**

"I find the tightly edited news stories interesting and readable."
BARRY BINGHAM, JR., EDITOR & PUBLISHER, THE COURIER-JOURNAL, LOUISVILLE TIMES

"USA TODAY is not setting the standards by which I run my newspaper."
DEBORAH HOWELL, MANAGING EDITOR, ST. PAUL PIONEER PRESS

"I welcome anything like USA TODAY if it helps us improve. It's too bad that newspapers have to have a gun put to their heads to change or get better. Would people be rushing out to change things if USA TODAY weren't around? I doubt it." **DAVE SMITH, SPORTS EDITOR, DALLAS MORNING NEWS**

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And welcome us into their homes and offices. We proudly admit to being different. We also humbly suggest that we are better.**

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Source of quotes: November 1983 Report of The Changing Newspaper Committee. Associated Press Managing Editors Association, Louisville, Kentucky.

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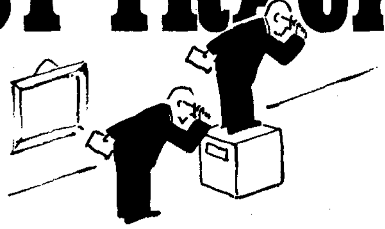
FAST TRACK



OVERHEARD

FIRST FEMALE LUNCHER AT the Grand Hyatt's Sun Garden: "I think I'll make it an open-house kind of thing, 5 P.M. to midnight. That way, people who want a little quiet conversation can come early, and people who want cocaine and things will come toward the end of the evening."

Second female luncher gapes at her companion across the table in horror and amazement.

First female luncher (scornfully): "Well, *really*, Trudy, one simply *has* to be *realistic*." R.K.

GALLOPING CONSUMPTION

HAVING A FIT

"SIDE POCKETS ON THE SLANT, SIR?" THE thin man in half-moon glasses asked.

His customer, a heavyset fellow, stood on the pinkish carpet of the St. Regis–Sheraton hotel suite and examined the beginnings of a double-breasted jacket in the mirror. "I want everything very old-fashioned," he insisted.

"And the gorge?" asked the bespectacled man, who is Edward Sexton, a tailor from Savile Row, London. He tugged furiously at the line formed where the lapel meets the collar.

"I want it low. With wide lapels," the man decided, and repeated, "Very old-fashioned."

Sexton's fingers flew as his clay chalk made the sort of hieroglyphs that would baffle a doctor. He was nearing the end of a three-and-a-half-week tour through the United States. This one had taken him from New York to Los Angeles, San Francisco, Dallas, Palm Beach, and Miami, where he had gone "to see Victor Posner." Not all his usual stops had proved necessary—"My Cleveland people came to New York this time"—and he was now back in this city, where his clients include such dressy fellows as Bill Blass, Lester Persky, and Kenneth Jay Lane.

The customer climbed into his trousers for a first fitting and jiggled around, like a child who has to go. "Bit of a second-class hotel," he said.

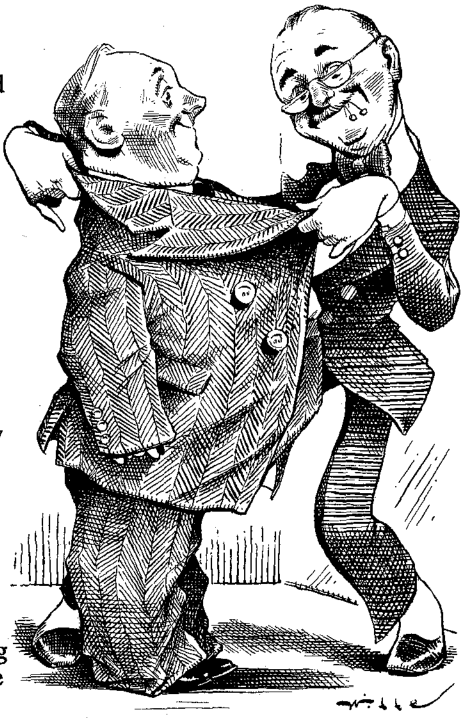
"Sir?"

"No ballroom," the man said, and guffawed.

Back to the clay chalk, while I looked through the swatches of available material. Flannels, silks, worsteds, and just about 600 tweeds, from the sorts that look like turf to the sorts that look like distorted TV signals. We were just two of some sixteen clients who would be seen that day (mostly, of course, one by one), and who could be counted on to spend from $476 for a tweed jacket to $686 for a two-piece suit to $1,036 for a three-piece tux.

Sexton is just one of many British tailors, cobblers, and shirtmakers who depend increasingly on transatlantic excursions for their business. Sexton comes over twice, in May and early October, and has been doing so for ten years. American men are dressing better now, he says. The hardest part is getting them used to fittings twice a year. "The American attitude is 'I want it *now*,' " he said. "Getting people used to ordering a season ahead is . . . interesting."

I picked a tweed for fall and suggested rather a colorful lining. "That's very late sixties," Sexton reproved. "Those were my formative years," I said. I prevailed (I think). A.H.G.



HARD HATS

Cutting No Ice

WHEN THE CITY BEGAN TO renovate Central Park's Wollman Rink, in the summer of 1980, the plan was to create a new rink, replace the concession stand with a restaurant, and improve the surrounding landscape. The projected time and cost: two years and $5.5 million. Four years and $10 million later, the rink is still surrounded by construction trailers and cranes, and there's a gaping hole in the landscape.

"Those of us with a view of the place are appalled," says *Rolling Stone* editor and publisher Jann Wenner, whose Fifth Avenue office looks out on the park. "It was one of the most beautiful corners of the park, and now it's a wound."

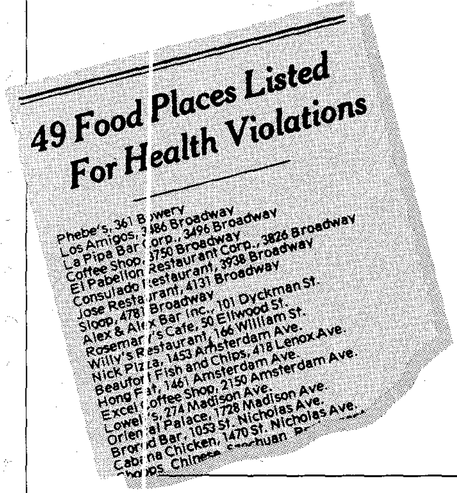
Work on the Wollman was first delayed when the city's Landmarks Commission had designers scale down the restaurant. Then architects discovered previously uncharted drainage pipes and bedrock beneath the rink, forcing construction to be rerouted. The Parks Department now believes the project will be completed by the fall.

"In theory, people should be out there skating by November 15," says Bronson Binger, the department's architect overseeing the work. "But every time I say something like that, Murphy's Law socks me in the face." P.B.

Illustrations: top, Guy Billout; bottom, Michael Witte

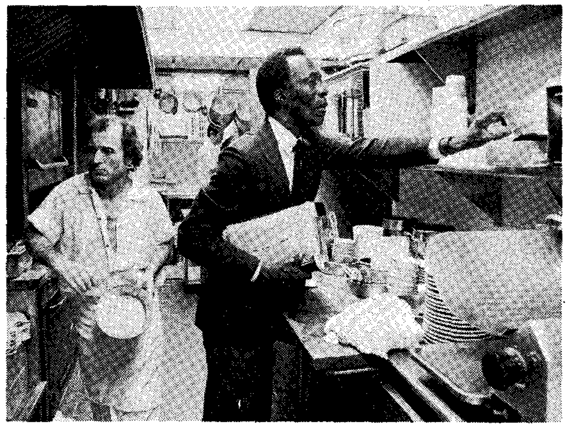
CIVICS

The Man Who Comes to Dinner



49 Food Places Listed For Health Violations

Phebe's, 361 Bowery
Los Amigos, 3486 Broadway
La Pipa Bar Corp., 3496 Broadway
Coffee Shop, 3750 Broadway
El Pabellon Restaurant Corp., 3826 Broadway
Consulado Restaurant, 3938 Broadway
Jose Restaurant, 4131 Broadway
Sloop, 4781 Broadway
Alex & Alex Bar Inc., 101 Dyckman St.
Rosemary's Cafe, 50 Ellwood St.
Willy's Restaurant, 166 William St.
Nick Pizza, 1453 Amsterdam Ave.
Beaufort Fish and Chips, 418 Lenox Ave.
Hong Fat, 1461 Amsterdam Ave.
Excel Coffee Shop, 2150 Amsterdam Ave.
Lowell's, 274 Madison Ave.
Oriental Palace, 1728 Madison Ave.
Broad Bar, 1053 St. Nicholas Ave.
Cabana Chicken, 1470 St. Nicholas Ave.
Chops, Chinese Szechuan R



Albert E. Simms inspecting

WHEN ALBERT E. SIMMS, AN elegant man with an easy smile, walks into Towers Restaurant, a brightly lighted coffee shop on 38th Street near Madison, no one takes much notice of him—until he introduces himself.

"I'm the inspector from the Health Department," Simms says. "I'm here to take a look around the place."

The owner, a short, baldish Greek man, suddenly begins to chain-smoke and act very friendly. "Please sit down," he says. "Have a cup of coffee on me."

Simms, who is paid about $24,000 a year, accepts the offer and asks to see the restaurant's license. While the inspector fills out forms, the owner bustles about his kitchen, urging the staff to clean up quickly.

Simms is one of fifteen field inspectors who examine each of the city's 14,000 restaurants at least once a year for the Health Department. After receiving his assignment from a computer printout of all eating places with city permits, he'll arrive unannounced at a restaurant and ask to examine its kitchen, pantry, dining area, and bathrooms. He's on the lookout for poor refrigeration, dirty storage, inadequate facilities for washing up, and evidence of roaches rats, and mice.

"You'd be surprised sometimes," Simms says. "You can come into a place with an immaculate and very aesthetic dining area, and in the kitchen they'll have mouse droppings all over the cutting board."

If the restaurant doesn't measure up, Simms will cite it for violations that bring fines of up to $1,000. If the problems are not corrected by his second visit—a scheduled one—his office will release the offender's name to the New York *Times*, which prints a list of violators in its Sunday edition. If Simms comes back a third time and there are *still* violations, he can close the restaurant.

The owner of Towers Restaurant gets off with minor warnings about his refrigeration, but, Simms says, a little more than half the restaurants he visits fail a first inspection. After that, they tend to shape up.

"They're afraid of the bad publicity we can give them," he says.

He generally checks up on five to seven restaurants a day, but this time he's visiting only three. After giving passing marks to the coffee shop, he stops by a midtown Chock Full O'Nuts and gives the manager a light slap on the wrist for not installing enough mousetraps.

At Brew's, a pub-style restaurant between Lexington and Third on 34th Street, Simms finds unsanitary conditions for food storage, a malfunctioning dishwasher, and no sign illustrating the Heimlich maneuver, as required by law. The owner, Richard Brew, who had greeted Simms with a glass of white wine, scurries nervously while the inspector checks his basement and kitchen, marking down violations at every turn.

"They get scared," Simms says. "They know the power of my pen. They don't want to read their names in the *Times.*"

He tells Brew, a pudgy man in sneakers, that his restaurant has failed the inspection, and that there will be a hearing in two weeks.

"Can I plead insanity?" Brew asks.

Not that Simms himself is free from scrutiny. Knowing its officers are susceptible to bribes, the Health Department recently asked supervisors to go into the field at least twice a month to double-check inspectors' work, as a safeguard against corruption. Inspectors who pass a high percentage of restaurants are given an especially hard look.

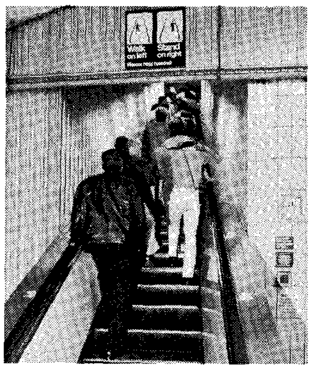
And what is an unusual percentage? "If I go around passing two-thirds of my restaurants," says Simms, "somebody's gonna check up on me."

PETER BLAUNER

AMENITIES

ESCALATOR ETIQUETTE

ON THE ESCALATORS THAT take Londoners from their subways to the surface, signs direct those who want to stand still to stay to the right and those who want to climb to do so on the left. Everyone obeys. This is what we call civilization, and anyone who has ever used one of the 113 escalators on the New York subway system knows that we don't have that here.



Now, only 80 years since the first subways were built, the New York Transit Authority is going to experiment with the London plan. Last week, signs were placed on the long escalators that run between the No. 7 Flushing line's Lexington Avenue stop and Grand Central station. If riders respond favorably, other escalators will get signs in the fall.

Progress, yes, but why has it taken the T.A. 80 years to appreciate this convenience? "That," says T.A. spokeswoman Donna Evans, "I couldn't comment on."

CHRISTOPHER NORWOOD

Photographs: top, Steve McCurry; bottom, Jon Love.

PARIS LETTER

The New French Connection

ANYONE WHO HAS EVER tried to make a call in France knows the adage well: "Half of France is waiting for a telephone while the other half waits for a dial tone." That's all been improving in the eighties, but until this year, dialing information was still an adventure: You were lucky if you got an answer after six or seven tries. Now the telecommunications revolution well under way in France is putting an end to this last indignity.

By 1987, every French home with a phone will be provided with a free Minitel, a small computer the size of a portable TV, on which one can call up all the information provided by phone books. Only approximate names are needed. Those with Minitels (many homes already have them) will also be able, for example, to find out who the nearest plumber is.

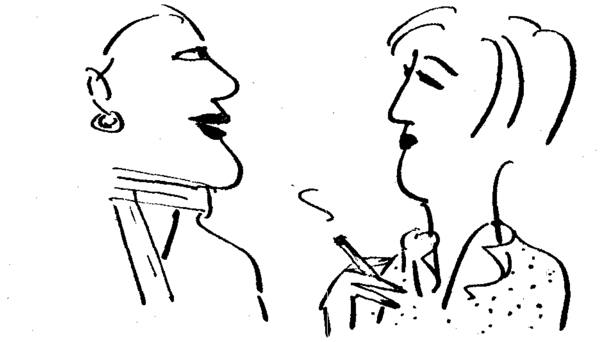
Minitel can perform other services (some of them for a price). You can read your favorite newspaper onscreen, get information about movies and departure times for planes and trains, and tune in to your horoscope or check your bank account.

Minitel will also test your sexuality and teach you everything from languages to *logique* (a French speciality). If you can't be bothered to shop, you can consult the mail catalogues on your screen and buy a brassiere or a lawn mower with a direct order from your keyboard.

On the other hand, telephone bills still come only every two months and are not itemized. Sticklers for privacy, the French prefer to keep their oft-dialed numbers secret for fear that a detailed bill might bring the hidden lover to light.

CHRISTINE DE LIAGRE

PEN & PENCIL



"Remember that compassionate and caring New Man that Sheila found? He took off with all her Old Money."

ANTHONY HADEN-GUEST

PRICES

HERE'S WHAT SOME THINGS cost around New York last week:

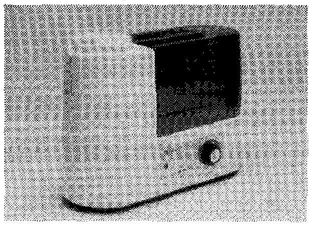
☐ Weekend bicycle rental at West Side Bicycles (231 West 96th Street): $3 an hour for a three-speed, $5 an hour for a ten-speed.

☐ Tennis-racquet restringing with VS gut at the Uptown Racquet Club (151 East 86th Street), $35.

☐ Train from Pennsylvania Station to East Hampton Station, $11.70.

ON LINE

YOU MAY HAVE A professional-capacity Cuisinart, and a pasta-maker, but you're still not *there* unless you're one of the lucky people who snatched up the newest thing in humidifiers—the cool-mist model—before the stock ran out at Manhattan stores.



Only a few months ago, Macy's, Zabar's, Brookstone, and Gartner's Hardware were inundated with New Yorkers dehydrated by steam-heated apartments and desperate for the relief that only the Douglas Sonic Mist or the Corona Ultrasonic could provide. They were willing to spend up to $180 just for a controllable blast of silent, cool vapor.

"They're the hottest thing around," says Harvey Pearlman, of Zabar's, meaning the coolest. "We can't keep them in stock." "The longest we could keep these machines around was about four days," says Roland Araneta, of Macy's.

So be warned. Next year's models should appear in the fall. It's never too early to get in line. E.H.

CHOW

SPITTING IMAGE

IN A MONTH, NEW YORK'S newest restaurant row, Amsterdam in the Eighties, will have an addition—Amsterdam's, specializing in spit-roasted foods.

Owners Ture Tufvesson, Michael Miele, Peter DuPré, and Juan Almonte, all veterans of the O'Neal's restaurants, say their place will be a "New York–style casual café" with wood floors (no sawdust), tablecloths, and bone-colored brick walls.

There will be daily wine specials, a full bar, seating for 70 (there'll be takeout too), and rotisseries turning from 11:30 A.M. until 4 A.M.—you'll be able to see them from your table.

Why rotisserie?

Almonte, DuPré, and rotisserie.

"Escoffier says it's the best way," says Miele. "He wrote that in a dry, open-air atmosphere, juices are kept in and there's a buildup of flavor."

For about $6.50, you'll get half a chicken with fried potatoes, green salad, bread, and dessert. Beef, pork, veal, and fish spit-roasted dinners will be slightly more expensive.

BARBARA COSTIKYAN

Photographs: right, Jon Love; bottom, Marie Ruiz.

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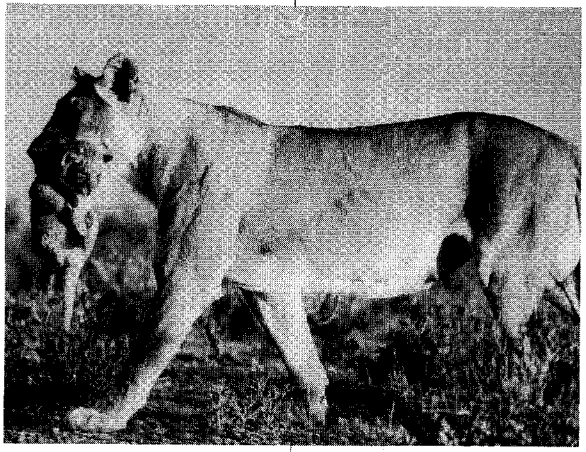
RUTH RECOMMENDS

BY RUTH GILBERT

The American Ballet Theatre's Cinderella, *which has been selling out everywhere, says farewell to New York with performances through June 5.*

BALLET-THEATRE JOSEPH RUSSILLO

This enormously popular Toulouse-based company makes its American debut June 5 at the Joyce Theater. Russillo is a fellow from Pelham, New York, who went to France to make it big.

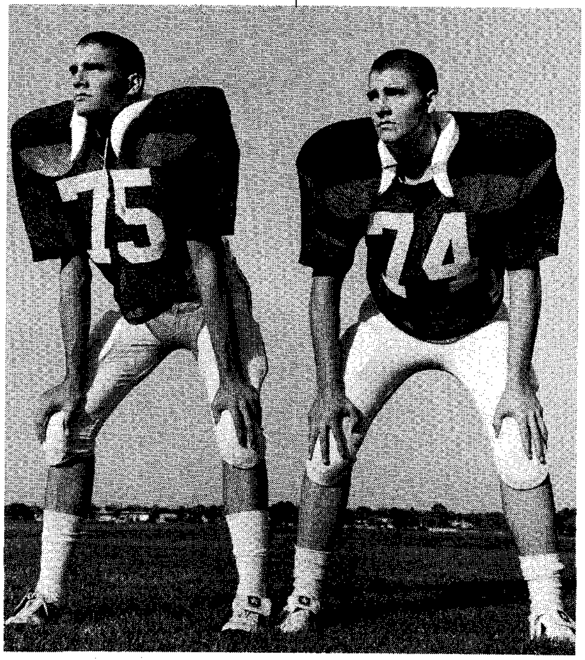


'THE LIONS OF ETOSHA: KING OF THE BEASTS'

See a fascinating account of the family life of lions living in Africa's Etosha National Park June 6 at 8 p.m. on Channel 2. Above, mother and child are en route to a new home.

'BRUCE WEBER: PHOTOGRAPHS OF ATHLETES'

A pair of husky brothers, Andrew and John Kenner, of the Texas A & M football team, are ready for action. Weber's pictures are at the Robert Miller Gallery through June 30.



'STAR TREK III: THE SEARCH FOR SPOCK'

The gang's all back again, at movie theaters around town starting June 1. A special added attraction this time is Judith Anderson, as a Vulcan high priestess.

NEW YORK GILBERT & SULLIVAN PLAYERS

H.M.S. Pinafore *drops anchor with a sparkling new production at Symphony Space May 31 through June 3 and June 8 through 10.*

Photographs: top right, Michel Rousse; bottom right, Lee Snider/Photo Images.

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REPORT ON THE COMMISSIONER

BY JOE KLEIN

TOP COP BENJAMIN WARD MAKES HIS MARK

BENJAMIN WARD HAD STRUCK again. The squad room of the 115th Precinct, in Jackson Heights, Queens, was filled with contraband—drugs, liquor, slot machines, numbers slips, and thousands of dollars (each bill stamped EVIDENCE in pink). Earlier, teams of plainclothes police had busted 34 illegal smoke shops, numbers holes, and after-hours clubs in the precinct, and now the city's new police commissioner was inspecting the haul. He posed proudly for photographs with a slot machine and a confiscated shotgun.

The squad room was crowded with police brass, camera crews, reporters, and neighborhood people. The locals applauded enthusiastically when Ward —a large man with a less-than-confident public manner—approached the podium and announced that his campaign to "take the streets back from the hoods" had arrived in Queens.

Mayor Koch, who also had arrived in Queens, recalled that when he and Ward opened the new 115th Precinct house several months earlier, community people had complained about the growing number of illegal enterprises in the district. There was no need to complain anymore, though.

"The cavalry," the mayor said, placing a hand on Benjamin Ward's shoulder, "is here."

The community leaders stood and cheered. Ward beamed. "Seriously," the mayor said, "Ben Ward has been doing the job in a terrific way. We're real proud of what our new police commissioner has done."

Indeed, since becoming the city's first black police commissioner on January 1, Benjamin Ward, who is 57, has received more attention than his predecessor Robert McGuire got in six years on the job. Two weeks after he took over, Ward moved aggressively to close down the heroin supermarket operating openly in Alphabet City, on the Lower East Side; in the following weeks, he expanded the dramatic drug and numbers raids to Harlem, Nostrand Avenue, in Brooklyn, and now Jackson Heights. By early May, there had been more than 6,000 related arrests, and more than 100,000 packets of heroin, 10,000 packets of cocaine, and more than $300,000 in cash were seized.

Ward had made an impact in other police-policy areas as well, putting more officers on foot patrol, instructing them to make arrests in domestic disputes, and coming down hard on top-ranking detectives in Manhattan who'd been slow to admit there was a pattern in the Penn Station sniper case. He had, very quickly, established himself as a tough, no-nonsense police commissioner. In the process, he seemed to have won a measure of respect—grudging, to be sure—from the city's 24,000-member police force.

And yet, despite his fast start, there are lingering doubts about the new commissioner. Most have to do with his personality, which—even friends acknowledge—can be bombastic and mercurial. Throughout his career, Ward has inspired extreme reactions, both positive and negative, among his co-workers.

"He's the most extraordinary administrator I've ever worked for," says Mark Corrigan, who was Ward's deputy when he was state corrections commissioner in the mid-1970s.

"Working for Ben Ward was the worst experience of my life," says another staff member from the very same period.

"People aren't neutral about Ben Ward," the commissioner himself admits. "I'm a large person, but I project even larger. People generally think I'm a couple of inches taller and weigh a few pounds more. Apparently, there's a lot of volume to my voice, although I don't notice it.... I think that perception comes from the fact I'm an action person, a person who does things. I may not be a survivor—I'm a risk taker."

Ward has managed to survive a series of high-risk jobs over the past decade, although just barely in several instances. He follows a long line of proper, prudish, conservative Irish-Catholic predecessors, and his ability to survive as police commissioner will probably depend on how well he handles himself when the heat is on. "Ward is off to a good start," says Tom Reppetto, of the Citizens Crime Commission. "But we haven't seen him act in a crisis yet, and that is a police commissioner's most important test."

Actually, Ward has had to face more than a few crises in the past, and the results have been mixed. He was praised for his cool handling of a hostage situation at a Brooklyn sporting-goods store in early 1973, and Sid Davidoff, the for-

"I'm an action person, a person who does things. I may not be a survivor—I'm a risk taker."

Photographed by Ken Regan/Camera 5.

LOYALTIES: *The question of whether Benjamin Ward's priorities are "black" or "blue" is an inherently unfair one, but this issue has haunted the new commissioner's entire police career.*

mer aide to John Lindsay, says, "Ward was one of the guys we'd call when we were having a tough time in the neighborhoods. As I recall, he was pretty good at it, too."

On the other hand, Ward was criticized by a grand jury investigating the Police Department's handling of the murder of an officer at the Black Muslim mosque in Harlem on April 14, 1972—one of the most controversial incidents in the history of the department.

"I don't understand how you can have a man who hates cops as police commissioner," says author Robert Daley, who was deputy commissioner for public affairs at the time of the shooting.

"I can't believe the mayor appointed him," says Randy Jurgensen, the detective in charge of the mosque investigation who later resigned from the department in disgust. "Ward was the guy who *apologized* to the Muslims after they killed a cop. It's interesting that the man Benjamin Ward apologized to was none other than Minister Louis Farrakhan, who headed the Harlem mosque in those days."

Ward acknowledges the apology but says, "You wouldn't ask the question now, twelve years later—and there's nothing about you that makes me think you're a racist—except that Farrakhan is black and I'm black, and had I apologized to Cardinal Cooke, nobody would have written a line in the paper. Nor would [the cops] have gone into St. Patrick's Cathedral the same way they went into that building."

The question of whether Benjamin Ward's priorities are "black" or "blue" is an inherently unfair one, but it has haunted the new commissioner's police career. In part, it is the natural consequence of the attempt by an intelligent black man to crack a conservative white ethnic bastion, but, in fairness, it should also be noted that Ward himself raises the issue at every opportunity. "In fact," he says, "you wouldn't be writing this story about me if I weren't black."

"I WAS PRETTY UPSET WHEN I HEARD that the new head of the Civilian Complaint Review Board was black," says Joseph Manginelli, who represented the Patrolmen's Benevolent Association before the C.C.R.B. in the late sixties. "But after a while, I completely forgot the guy's color. He was *tough*. You had to make your case, but he was absolutely fair. The thing was, he was a cop. He knew that a shot in the head with a nightstick wasn't the worst thing, but *twenty* shots might be a little hard to defend."

Ward had learned about being a street cop in the early 1950s, when he was the first black assigned to the old 80th Precinct, in central Brooklyn. "I think they were surprised to see me," Ward recalls. "I had an Irish name, and I came from a predominantly white veterans' housing project in Bath Beach, but when they saw me, they developed a sudden shortage of lockers at the precinct house. And it was years before they let me ride in a radio car, which supposedly is a prestige job. But I didn't mind. I preferred my foot post, which was at Fulton Street and Nostrand Avenue—the heart of Bedford-Stuyvesant. I liked interacting with the public."

One member of the public with whom he interacted was Olivia Tucker, a public-school teacher who later became his wife.

"I'd seen him on patrol, and I guess he saw me," Mrs. Ward says. "He was very shy. It was three or four months before he said hello. When we finally went out on a date, I realized he was the smartest man I'd ever met."

Intelligent and ambitious, Ward had no intention of remaining a foot patrolman for long. "I wanted to be a detective," he says. But becoming a detective was a mysterious process in the New York City Police Department, supposedly based on merit but also influenced by contacts. "You had to know Mr. Merit," he says now, smiling, "and I didn't. I decided then that I ought to go to college and get out of this job. I never had any great desire to be a uniformed person."

Ward performed spectacularly in college, while remaining a full-time member of the police force. He graduated magna cum laude from Brooklyn College, and near the top of his class at Brooklyn Law School, where he contributed to the *Law Review*. But then, he'd always been a good student.

"My mother wouldn't have it any other way," says Ward, who was the tenth of eleven children raised in the East New York section of Brooklyn. "She was the dominant force in our family. My father was much older, and disabled. My mother cleaned other people's houses, but insisted they call her *Mrs.* Ward instead of Loretta or 'Auntie.' She'd always check up on us in school, and she came in with a negative attitude—asking about the *bad* things I'd done. But I was a good student and well behaved."

ALTRUISM HAD LITTLE TO DO with Ward's eventual decision to join the police force. After returning from a hitch as a military policeman during World War II, he was, he says, more interested in job security than in protecting the public or in being a black pioneer in a white-dominated department. "I was a test taker," he says. "I took all the civil-service tests. I passed the Sanitation Department test first, so I worked there for a year before I joined the police."

Although there had been blacks in the department for at least several decades, the post–World War II generation was the first to move into the police hierarchy. "We all studied together for the civil-service promotion tests," says Sterling Johnson, who is now the special narcotics prosecutor in New York City. "The big thing was education. We knew the only way we were going to succeed was to get those degrees."

The blacks of that generation who succeeded tended to stay close. In the late sixties, Carleton Irish—a black policeman who became an aide to Mayor Lindsay and who now runs a job-training program—held an annual party for the old gang. "I had the sense that Ward was as much an outsider as I was," says a guest who was at one of the reunions. "He was a loner, not the sort who made friends. He seemed uncomfortable socially."

The members of that group speak respectfully of Ward, but with little apparent warmth. There are few Ben Ward anecdotes. "I remember once, in 1970, Ben told me he was going to be the first black police commissioner," says Irish. "It didn't seem possible that *anyone* would ever be the first black police commissioner at that point."

"He certainly wouldn't have been my first choice," says a top Lindsay aide from that time who is white. "Lloyd Sealy, Bill Bracey . . . but Ben Ward? Too explosive. I wouldn't think he had the temperament for the job."

Nonetheless, it was during the Lindsay administration that Ward began to make dramatic moves up the Police Department ladder. He was special legal counsel to Howard Leary, Lindsay's first commissioner, then executive director of the Civilian Complaint Review Board, and, finally, deputy commissioner for community affairs. It was a volatile time, and high-ranking blacks were a precious commodity. Ward speaks bitterly about the role of black officials in those days: “When the department had to meet with the Black Panthers, it was Ben Ward and Bernie Jackson who'd meet with them. Jackson was livid—he was the head of the Civilian Complaint Review Board: Why should *he* have to meet with the Panthers? Of course, if I came up with that sort of suggestion—that only blacks meet with the Black Panthers—they'd call me a racist.”

Taking charge: *Ward follows a long line of conservative, Irish-Catholic predecessors.*

In fact, Ward was later accused of making just such a suggestion (which he denies)—that only black patrolmen remain on the streets surrounding the Harlem mosque on the afternoon of April 14, 1972.

AS DEPUTY COMMISSIONER for community affairs, Benjamin Ward's job on April 14, 1972, and in the days that followed, was to try to keep Harlem as cool as possible. In retrospect, he may have prevented a street riot from becoming a major conflagration, but he may also have hindered the investigation of the murder of patrolman Philip Cardillo.

Cardillo was among the first of several dozen cops responding to a “10-13”—officer in trouble—call at the mosque in the late morning. The police were met by several dozen angry Muslims who locked the mosque doors, trapping Cardillo and a handful of others inside; in the struggle that followed, Cardillo was shot point-blank with his own gun. Several of his fellow officers, left outside and helpless, fired at the mosque windows, trying to break up the scuffle.

Rumors quickly spread through Harlem: The police had invaded the mosque and fired into a Muslim nursery school. Angry crowds began to gather on the street outside. The barrage of 10-13 calls on the police radio brought more officers, as well as camera crews and journalists, to the scene. By the time Ward arrived, the streets outside the mosque were in turmoil. White reporters were being attacked by the crowd, cars were being overturned and set afire, bricks were being hurled from nearby roofs. The police, meanwhile, had gained control of the mosque; sixteen suspects in Cardillo's shooting were being held in the basement.

Since Ward was not a uniformed officer, he had no direct command responsibility. As deputy commissioner, though, he carried a lot of authority, and when he “suggested” to Inspector Thomas Mitchelson that the police be removed from the scene, Mitchelson quickly complied. Ward denies that he suggested that *white* police leave the area, but that is how the orders were heard from Mitchelson's bullhorn.

Ward says now that he believes the police presence was *drawing* a crowd: “If I had a conversation with Mitchelson, it might have been to the effect that things are pretty quiet here . . . and they were. There wasn't any riot breaking out.” But the grand-jury report flatly states, “The removal of white uniformed officers from the street eventually served to interrupt the detective investigation being conducted inside the building.” The release of the sixteen from the basement and the failure of the police to establish a “crime scene” at the mosque hampered the prosecution of Lewis “17X” Dupree and Bobby “9X” Hopes, who were indicted for the murder and assault of Philip Cardillo several years later, but were acquitted.

In the days after the incident, according to Robert Daley, Ward lobbied against issuing a statement that would defend the police entry into the mosque as a legitimate response to a 10-13 call and would say that Officer Cardillo had been doing nothing improper at the time he was murdered. Meanwhile, Farrakhan held a press conference to protest the police “invasion” of the mosque, others suggested that Cardillo might have been killed by a stray police bullet. The fact that there was no police response to these statements, Daley says, led to a widespread belief that the police *had* done something wrong.

Apparently, Benjamin Ward believed that they had. Daley, in his book *Target Blue,* quotes Ward as saying, “Those cops had no legal right to enter that mosque.”

Ward says he doesn't recall making that statement, but he does insist that storming the mosque violated a police agreement with the Muslims, Black Panthers, and other radical groups about how the police would enter “sensitive locations.” Police Commissioner Patrick V. Murphy also claimed that such an agreement existed, but the grand jury investigating the incident couldn't find anyone else who was aware of it.

Commissioner Murphy later assigned Ward to look into the handling of the mosque incident. “The fact that we violated our own department policy and went into that place in that way,” Ward says, “it seemed to me that we had some explaining to do.”

WARD DID HIS EXPLAINING in an interview published in the *Amsterdam News* soon after the occurrence: “I believe that my investigation has pointed out . . . that there were some errors made on the part of the police. For the errors, and for the consequence of those errors, I apologize to Minister Farrakhan.”

It is not clear whether this apology was personal or on behalf of the department. “I got volunteered into a lot of jobs,” Ward says. “The decision was made that Pat Murphy shouldn't apologize to Farrakhan, although Murphy clearly would have had no trouble apologizing to Cardinal Cooke.”

The grand-jury report later criticized Ward's apology, which “conflicted with the Department's final statement of support for the officers.”

Although police officers involved in the case have since accused Ward of everything from incompetence to covert ties to the Muslims, it seems apparent that there was a pattern to his actions: the “suggestion” that police be pulled

VOLATILE: *"We screamed at each other all the time," says Jack Jordan. "But looking back on it now, Ward made the Housing Police a professional organization. He cleaned out corruption."*

back from the streets, the insistence that the police had wrongly entered the mosque, the apology to Farrakhan—all were done to cool down the situation, which was his job. But Ward's priorities were implicitly criticized by the grand jury, which concluded, "We find that the long-term interests of justice in apprehending criminals were overridden by the short-term concern of preventing civil disorder.... The Police Department has the duty to fulfill both these responsibilities." Ward argues that his priorities reflected the administration he was working for, that he was just being a "good soldier." Apparently, Mayor Koch—who was not completely aware of Ward's role in the mosque incident before appointing him commissioner—agrees: "[Corporation counsel] Fritz Schwarz looked into the situation, and his analysis was that Ward did exactly as he was asked to do and was not to be criticized."

ALTHOUGH NO SINGLE EVENT since has been quite so controversial as the mosque incident, Benjamin Ward's career has hardly been placid.

He quit the Police Department in March 1973 to become John Lindsay's traffic commissioner. When Lindsay left office at the end of the year, so did Ward. He went to work at the Vera Institute, a criminal-justice think tank funded by private foundations and the federal government. There, he was in charge of a program that experimented with the release of certain criminal defendants awaiting trial. More important, he was befriended by Herbert J. Sturz, who has been an important figure in New York criminal-justice circles for many years; Sturz, who served as deputy mayor and criminal-justice coordinator in the Koch administration, is now chairman of the City Planning Commission.

"There is a Herb Sturz set, the Vera Institute crowd," says one corrections expert, "and Ben Ward is the total Herb Sturz protégé. I would say that Herb has had a hand in every job Ward has gotten, including police commissioner."

Sturz, though more modest about his influence, admits to having been a staunch Ward backer from the start.

In 1975, Benjamin Ward became Governor Hugh Carey's first corrections commissioner. The state-prison system, still shaken by the Attica massacre, needed to be reformed and reorganized. Many of the small-town prisons upstate were run as private duchies by conservative guards and wardens who had little understanding of their predominantly black, urban inmates.

"The system needed change," says Carl Gray, who was executive director of the guards' union and is now retired, "and any change that was inmate-oriented was going to be resented by the corrections officers and those in charge. They had run the system unchallenged for so long; it was *theirs.* And even if Ward hadn't been a reformer, there was going to be tremendous resentment against a black commissioner."

Ward established an inmate-grievance program and reorganized the command structure, forcing the upstate wardens to file "unusual incident" reports whenever there was any trouble. "That was *really* important," says Hildy Simmons, a Ward aide at the time. "Some of the superintendents were running fiefdoms up there, and for the first time they were being held accountable when things went wrong."

Mark Corrigan, Ward's top deputy, remembers watching Ward negotiate for twenty hours with inmates at Attica. "He was masterful," Corrigan says. "There is a real art to focusing on certain demands and dismissing others, and he was always able to lead the discussion toward areas where we might be able to do something and away from the more impossible demands. It was very impressive, especially after the way Rockefeller handled Attica."

Sources close to Governor Carey agree that Ward had an impressive first year as corrections commissioner. "But he faltered badly after that," says one. "Those were the years that the inmate population was just exploding, and Ward had difficulty handling the pressure. His behavior toward the end can only be described as erratic."

"Ben Ward's administrative style was management by terror," says another high-ranking state official. "He saw enemies everywhere. He saw corruption everywhere. Everyone was out to get him."

TO BE FAIR, THERE *were* PLENTY of people out to get him. The Parole Officers Association, anxious to be separated from the Corrections Department, carried on a continual, vituperative campaign against Ward (he responded with equal vituperation). There were the standard complaints that any corrections commissioner must face: Whenever anyone escaped, especially from work-release or furlough, it was the commissioner's fault. He was accused of trying to reduce tensions in the jails by letting the worst prisoners out. Ward's frequent response was to accuse his critics of being racist. He never failed to mention that some of the guards had been found to be members of the Ku Klux Klan, and it often seemed that anyone who faulted the commissioner was placed in the same category.

According to several sources, Ward treated his staff worse than his critics. He is described as having become so exercised, screaming so loudly, that sweat would pour down his face and soak his shirt. "There was one poor guy on the staff who had a Scottish brogue," says an aide from that period, "and Ben would just scream at him all the time. At first, I wondered, 'Why doesn't he just fire the guy?'... but then I realized that Ben *needed* the scapegoat. It was the way he tried to put the fear of God into us."

Reports of this sort of behavior reached aides to the governor. Apparently, there were suggestions—nothing formal—that Ward step down; he held out for a judgeship, which wasn't forthcoming. "It just wasn't in the cards at that point," says one source, who allows that it might have been in the cards had Ward had a more stable reputation. "There was relief when he left."

He left to become chief of the New York City Housing Police and said in his letter of resignation that he was happy to be returning to a job "where one can tell the good guys from the bad guys."

Ward lasted a year in his new job, and the pattern was similar—though not nearly so dramatic—to that of his tenure as corrections commissioner. "Ward and I had a terrible relationship, just terrible," says Jack Jordan, president of the Housing Patrolmen's Benevolent Association. "We screamed at each other all the time. But looking back on it, Ward made the Housing Police a professional organization. He cleaned out corruption. He reorganized the force into nine precincts, instead of 200 substations. He did these things abruptly, without consulting us . . . and I would resent that. But I think he was the first real chief the Housing Police ever had."

In 1979, after a year in the job, Ward left to become city corrections commissioner. Many wondered why Ward, who had been so eager to get back to police work a year earlier, suddenly returned to a corrections job. The New

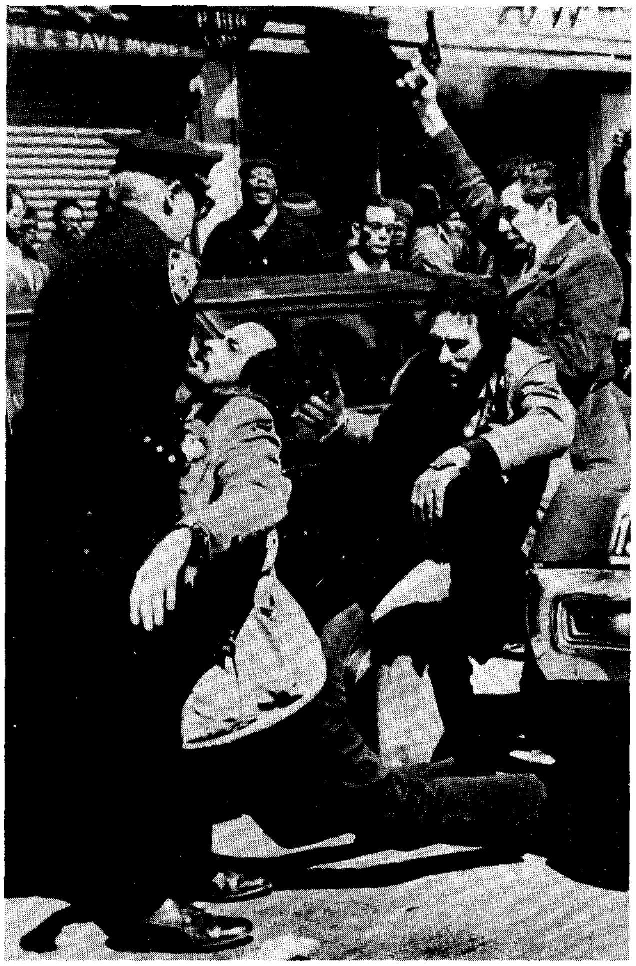
York *Times* speculated that Ward's appointment may have had something to do with Herbert Sturz's being moved from deputy mayor to criminal-justice coordinator: "Some people . . . believe that Mr. Sturz suggested that his longtime friend replace [Commissioner William] Ciuros . . . to demonstrate that he still had influence in the Koch Administration."

EARLY IN THE SUMMER OF 1983, Sturz and city corporation counsel F. A. O. Schwarz Jr., another Vera Institute alumnus, took Mayor Koch to dinner at an Italian restaurant on the East Side. Schwarz and Sturz said there were rumors that Robert McGuire was growing tired of being police commissioner after nearly six years on the job. They suggested that if McGuire did resign, Benjamin Ward might be the right man to replace him, especially in view of the mayor's poor relations with blacks and Hispanics in the city. Koch listened without comment.

Over the next few months, the mayor's relations with the minority communities seemed to grow worse; congressional hearings were held on alleged police brutality in New York. When McGuire, whom Koch has called the city's finest police commissioner, finally did announce last fall that he would resign, there was little doubt that the mayor was going to appoint a black to the job. "It was said that there were six serious candidates for the job," says a source close to the selection process, "but there really were only two: Ben Ward and Pat Murphy [Patrick J. Murphy—not to be confused with former commissioner Patrick V. Murphy]. And the mayor needed a black."

When Koch announced Ward's appointment, on November 7, many of those who had worked with Ward in the past and were aware of his temper were surprised. But even some of the private doubters were impressed by Ward's first few months on the job. His top-brass appointments—deputy commissioners and chiefs—were considered by police experts to be solid in most cases, especially the naming of Patrick J. Murphy as first deputy and Richard Nicastro as chief of detectives (the appointment of an Italian as top detective, a position traditionally controlled by the Irish and Germans, was considered a very astute political move). Ward's drug raids and tough disciplinary talk also made an impact. In February, Ward told a class at the Police Academy that his own son had been forced to resign from the department in 1981, for chronic lateness and for losing his police revolver and radio: "Imagine how sympathetic I'm going to be if you don't come up to the standards," he said.

"The difference between Ward and McGuire is that one is a cop and the other a lawyer," says one police expert. "Ward looked at the Lower East Side and his reaction was classic cop: Clear the scum off the streets. My sense of McGuire is that he'd be thinking about what would happen to all those arrests—nothing, probably—and therefore be less likely to push the low-level buy-and-bust-type raids."



At the mosque: *Ward's actions are still controversial.*

Still, there were many who remained unpersuaded by Ward's strong start. They saw that the new commissioner had started well in less pressured jobs, only to be undermined by his temper. Some saw an inkling of the same old problem when Ward took punitive action against Detective Lieutenant Joseph J. Pirrello for obeying orders not to describe the Penn Station snipings as a "Son of Sam" type case. He said that Pirrello was "engaging in corruption and trying to justify it to save himself. Cover-ups are corruption. You remember Watergate."

"That was classic Ben Ward," said one source. "He had to find a scapegoat. It was a terrible overreaction." Ward later said that he regretted comparing the Penn Station case to Watergate.

In addition, there were persistent rumors about personal indiscretions on the part of the commissioner. In May, there were reports that Ward had made a disruptive appearance in night court last year, "under the weather" and with a female companion (*New York,* May 7, 1984); there were also reports that he intended to commute to his summer home, upstate, via police helicopter, but the Copake Park Commission denied his request to land in a public park. If Ward were the commissioner of some other agency, his personal affairs would be his own business, but New York police commissioners have traditionally been squeaky clean, and there is the possibility that the drumbeat of rumors, true or false, might undermine his moral authority.

'I DON'T HEAR ANY drumbeat," Ward said—seated behind the same desk used by Theodore Roosevelt when he was police commissioner—clearly impatient with yet another question he considered improper. "But I'm not surprised. These things come. Why do they come about me? I'm an action person. I don't sit still; I move. Bob McGuire, whom I praise at every opportunity, sat with the Lower East Side for six years. I *did* something, and so people are going to say something."

Ward was flanked by the busts of seven great black explorers and scientists. He proudly discussed their achievements. The walls of his office were covered with reminders of his own achievements—photographs, diplomas, awards, and memorabilia. On an end table, there was also a wood plaque with the saying LORD GRANT ME PATIENCE . . . BUT HURRY.

Benjamin Ward had come a long way since that first day in the 80th Precinct when the white cops couldn't find a locker for him. He had overcome a great many obstacles and taken his place in history: New York's first black police commissioner.

Now, it seemed, the only obstacle left to overcome was himself. ▬

Photograph: A.P./Wide World.

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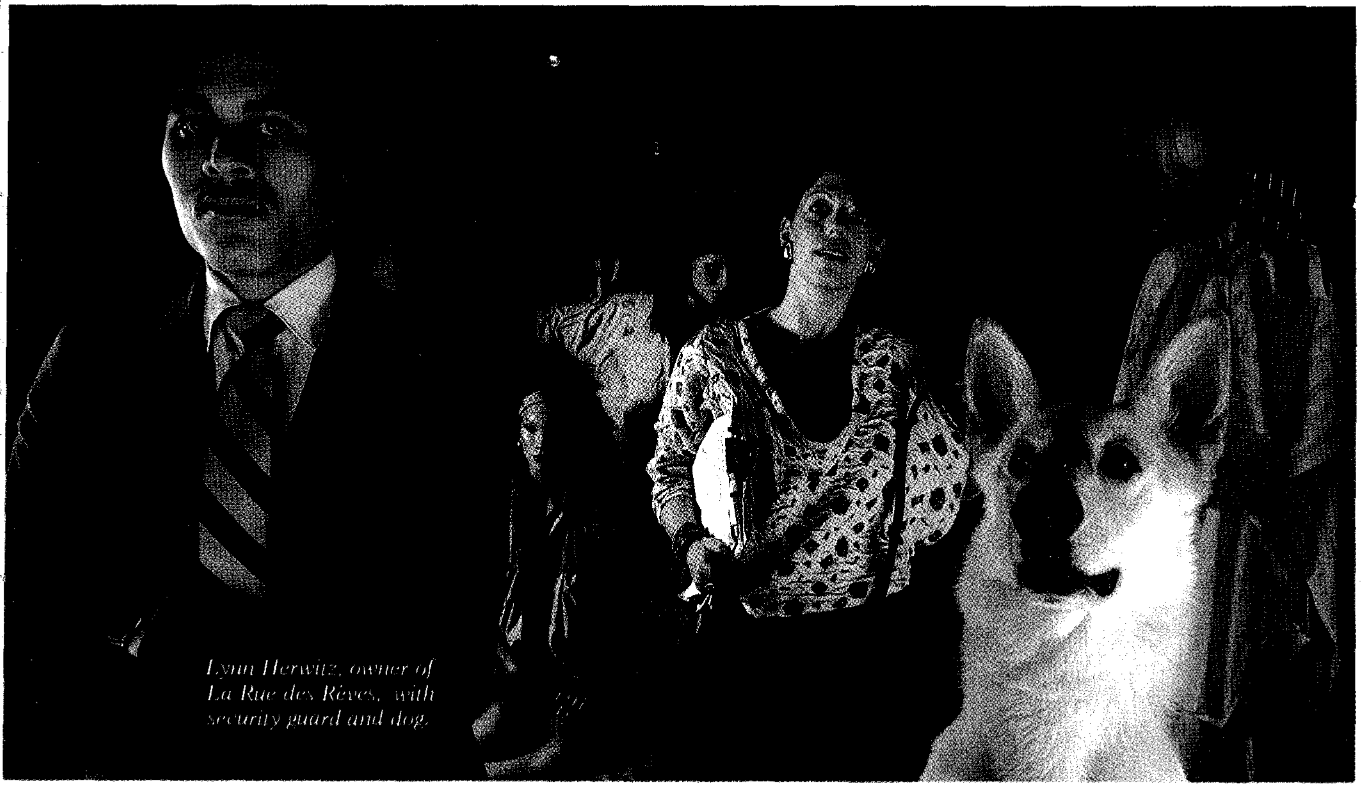

Lynn Herwitz, owner of La Rue des Rêves, with security guard and dog.

BY PATRICIA MORRISROE

Drawn by the high-priced boutiques, thieves have 'discovered' the neighborhood.

IT WAS 6 P.M., AND WEST BROADWAY was deserted. Bad March weather had sent shoppers home early. Mark Howard* looked out the window of the expensive boutique where he works as a salesman. Shopkeepers were dimming their lights and closing up for the night. "It was like a ghost town," he recalls.

Howard was alone with the store manager, a woman in her mid-twenties, who was busy tagging a new shipment of merchandise. At 6:10, the buzzer rang. Howard looked through the glass door and saw a young, well-dressed couple standing outside. Although the store didn't officially close until 7 P.M., he hesitated to let them in. They were black, and Howard knew most robberies in the area had been committed by minority people. Still, he hated to use the store's buzzer system as a weapon of discrimination, so he opened the door.

Immediately, the man headed for the Italian leather goods and disappeared into the dressing room with a pair of $900 pants. A few minutes later, he came out with a gun and pointed it at the manager's head. "I remember thinking that at least there were only two of them," Howard says, "and then I looked towards the door. Standing outside were three more men and another woman, and they all were carrying suitcases."

When the first woman tried to unlock the door, Howard wrestled her to the ground. "My adrenaline was really pumping," he says. "I was afraid if the others got in, the manager would be raped, or we'd both get killed." Howard was quickly overpowered by the woman's accomplice, who hit him on the back of the head with a gun. Meanwhile, the manager fled to the bathroom, and locked herself inside. "It was terrifying," she says. "At any moment I expected a gunshot through the door."

Howard remembers being hit on the head at least nine times before he passed out. "When I came to," he says, "I heard somebody shout 'Get out the Mace!' They sprayed it over my body. They sprayed it in my mouth and in my eyes. I was screaming for them to stop. They said they were going to kill me. The women were spitting on me and stepping on my fingers."

After it was all over, the manager emerged from the bathroom and found the store ravaged. All the leather items and designer gowns were gone, and the mannequins were splattered with Howard's blood. She picked up the phone and dialed 911. Howard had a large crack in his skull. He was taken to the

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*Not his real name.

Photographed by Andy Levin/Black Star.

TRANSFORMATION: *“Ten years ago, SoHo had some nice little shops,” notes a police officer. “Then they got big, and more came. It’s a simple equation: more stores, more people, more problems.”*

emergency room of St. Vincent’s Hospital, where the attending physician likened his head to an “overripe tomato.”

At around 6:45, the police and the medics left the boutique. Later that night, two black men and a woman smashed a window at Beged-Or, a leather-goods store down the block. A taxi driver passing by reported the crime. Within minutes, the woman robber had crawled through the metal gate and opened the front door from inside.

“When I arrived at the store the next morning, it was like entering the twilight zone,” says saleswoman Gloria Goglia. “There was practically nothing left on the hangers.” Beged-Or, which had taken over the lease from a shop that sold bulletproof clothing, had opened only three weeks before. “It was a great welcome,” Goglia says.

In the past six months, SoHo’s expanding shopping area has been hit by a wave of crime that has shocked local merchants. Since November, there have been at least three armed robberies, three rapes, four major burglaries, and an increase in larcenies. “It’s frightening,” says the manager of Koos van den Akker, a men’s clothing store on Thompson Street that was recently robbed. “Every week I hear about a new incident, and it doesn’t seem to stop.”

WITHIN THE PAST two decades, SoHo has been transformed from an industrial wasteland into a mecca of art galleries, specialty boutiques, and high-priced restaurants. And now, as more and more upscale stores move in, it is on the verge of becoming a downtown Madison Avenue. Within the past year, roughly a dozen new stores have opened. “It used to be that you went to SoHo because you were sick of shopping on Madison,” says one store manager. “Pretty soon they’ll be identical.”

Yet the situation in SoHo is different, as many of the new shopkeepers have discovered. The isolated location makes stores more vulnerable to crime, and the area attracts a varied breed of customer. For years, SoHo has been besieged by transvestites, many of whom walk up and down the streets, ripping off stores. “You learn to deal with them,” shrugs a sales manager. “They’re a fact of life.”

Another fact is the growing racial tension generated by the current crime wave. The vast majority of robberies have been committed by blacks, and many shopkeepers are now refusing to allow them into their stores. For a neighborhood made up mostly of the young and the liberal, this is a particularly painful dilemma. So, too, is the inevitable disappearance of the older shopkeepers who can’t keep up with the soaring rents. They blame the new merchants for the increased crime, and they are bitter about SoHo’s commercial direction.

Tony Dapolito, chairman of the community board, was born on West Houston Street and says that SoHo used to be like a “small town.” The Dapolito family has operated the Vesuvio Bakery, on Prince Street, for over 50 years. The shop is tiny, and the only decoration is the braided loaves of bread in the window. In the back room, Dapolito’s mother often watches soap operas on TV. She is a frail woman, in her eighties, and Dapolito says he worries when she is left alone in the store.

“When the area picked up, the speculators moved in,” he explains, in between selling breadsticks to a customer. “A lot of them couldn’t care less about SoHo. Some of the new shopkeepers have that attitude, too. They have to learn to work with the community.”

“SoHo is undergoing a lot of changes,” says Officer Tony Perillo, head of the Community Affairs Division at the 1st Precinct. “Ten years ago, it had some nice little shops. No big deal. Then they were upgraded and upgraded until the little shops became big, and more came. And then the customers got richer and richer. It’s a simple equation: More stores mean more people, and more people mean more problems.”

Perillo still considers SoHo a low-crime neighborhood. “It all depends on how you look at it,” he says. “The shopkeepers never had much of a problem, so obviously they get nervous when anything happens.”

But a lot of merchants worry that SoHo won’t be a low-crime neighborhood for long. “We’ve been discovered,” says George Laskaris, the owner of DeRoma’s deli, on West Broadway. “They know there’s money to be had down here, and they’ve spread the word. SoHo is open territory.” Within the past eight months, DeRoma’s has been held up at gunpoint four times.

A salesman at one boutique, on Broome Street, fears that things will get worse fast. “Lately, I’ve noticed a real increase in shoplifting,” he says. “And they’re getting very discriminating. Now they take only the most expensive things.” Wayne Mahler suffered a major robbery two years ago at F.D.R. Drive, his antiques store on Thompson Street. His extensive collection of nineteenth-century calico clothing was stolen. “It was a major tragedy,” he says. “And it didn’t make any sense. The garments had little resale value. They weren’t leather or suede. You don’t sell ‘hot’ calico.”

‘ALL OF A SUDDEN, I SEE A lot of blacks walking up and down the street,” says another store owner, “and it’s getting me worried. Usually they’re in a group—maybe four guys in their early twenties—and they’ll stare at you through the window. Well, you know they’re not interested in buying a $300 sweater for their mother. They’re casing the place. It’s scary! How would you like to be a woman alone, sitting on a quarter of a million dollars’ worth of inventory, with these guys outside? And then what happens if they try to get in?”

Many shopkeepers have solved that problem by refusing to allow blacks into their stores. The most frequently used excuses are “Closed for inventory” or “By appointment only.” Often, the messages are written on cards that can be held up whenever a black person arrives at the door. “From a spiritual and philosophical point of view, it makes me feel terrible,” says one woman whose shop was recently robbed. “But what am I supposed to do? All the shoplifting is done by blacks. It’s not racism. It’s self-protection.”

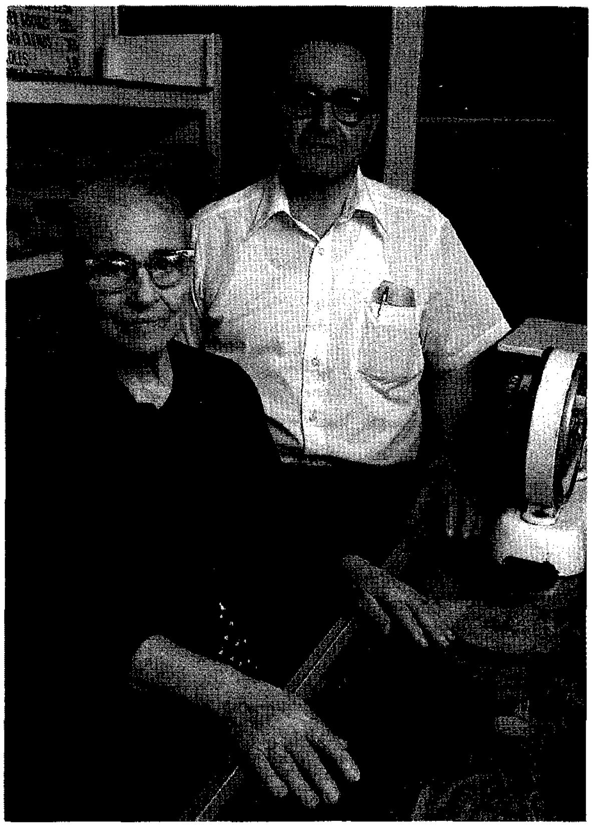
Another woman, who was held up at gunpoint, says she felt very uncomfortable explaining the new policy to her black security guard. “What can you say without sounding horribly right wing?” she asks. “But we’ve had some scary experiences, and I’m nervous.”

Saleswomen point to recent rapes in the neighborhood to justify their fears. On January 25, a 36-year-old black man walked into a store on Thompson Street, forced the owner and saleswomen into the basement, and raped them. Within the next few weeks, he raped and sexually molested two other women in local boutiques before he was finally arrested.

Unlike Madison or Columbus Avenues, SoHo is extremely isolated on weekdays. On a recent drizzly Thursday, there was little pedestrian traffic along West Broadway, and salespeople sat behind closed doors complaining about the lack of business. "Only two women came in all day," said one salesman. "And they just wanted to use the bathroom."

By 7 P.M., the lower half of West Broadway was practically deserted. Besides a few shopkeepers who were locking up for the evening, there was a derelict urinating in the street and a transvestite, who looked like Tina Turner, teetering around on a pair of bright-red mules. Mark Howard, who has recovered from his head injury and is back at work, believes SoHo's biggest problem is its location. "I used to work on Madison Avenue," he says, "and there were always hundreds of business people on the street. It could drive you crazy, but you always felt safe. Here, especially in the winter, the place is dead, and salespeople are like sitting targets."

If the lack of street traffic draws criminals into the neighborhood, it also makes it exceptionally easy for them to leave. It's just a few stops away from Brooklyn on the RR train, and minutes from the Holland Tunnel. "Once they jump into the hole or get onto the highway, it's curtains," says Officer Dave Lendzian, of the 1st Precinct. And then there are the garages and warehouses that provide temporary cover along such dimly lit streets as Wooster and Greene. "It's awfully easy for people to disappear," Lendzian says.



Worried: *Baker Tony Dapolito with his mother.*

WHILE SOHO is generally quiet on weekdays, the opposite is true on Saturdays and Sundays, when the streets are jammed with peddlers, foreign tourists, amateur singing trios, and families from the suburbs. The atmosphere is particularly beneficial to shoplifters, who use the crowds to camouflage their sleights of hand. "Even though we have a security guard on duty, it doesn't matter," says Phillip Brenton, sales manager at If. "People steal the stuff anyway."

According to some shopkeepers, many of the shoplifters are transvestites, who often carry custom-built bags with false bottoms to conceal the merchandise. "Can you imagine if several transvestites walked into a high-priced boutique on Madison Avenue?" one asks. "First of all, they probably wouldn't let them in. And if they did, they'd have a guard glued to their elbow. But down in SoHo there are so many strange-looking people on the street that nobody gets a second glance."

While most shopkeepers speak highly of the local police, they complain about the number of foot patrolmen assigned to the area. On weekends, when the neighborhood is most congested, there are only one or two officers on the street. On weekdays, there are none. "Obviously we need a lot more manpower," says Officer Tony Perillo. "But you've got to remember, SoHo is only a small part of the precinct. We handle everything from Houston to the Battery, including Wall Street."

Some residents think the merchants should worry less about the police and more about their own lack of initiative. "The 1st Precinct happens to be very good," explains the manager of a popular SoHo restaurant who is also active in community affairs. "But they won't come into your store and stand guard. Business people have got to get together and discuss things."

One reason for the lack of action is the animosity produced by gentrification. Around the corner from elaborate boutiques there are tiny shops struggling for survival. Many have already disappeared. "A lot of the older business people have seen their neighbors being forced out because of high rents," the restaurant manager explains. "And then they see these fancy uptown boutiques move in. They're scared to death because they think they're going to be next. So why should they care if a new store is robbed? And why should they do anything to help?"

If the older shopkeepers are bitter, the newer ones are frequently apathetic. "They have a real ostrich-in-the-sand mentality," says the restaurant manager. Some store owners haven't even been aware of armed robberies that occurred across the street from them. A month ago, Monahan Ross, on West Broadway, had neither alarms nor protective metal gates, although it was surrounded by shops that had been burglarized. "If they're going to get in," owner Marybeth Monahan said at the time, "they're going to get in." Ten days later, six people walked up and hurled a garbage can through the window and took off with $30,000 worth of merchandise. "I couldn't believe it!" says Monahan, who now has both an alarm and metal gates.

Certainly, the shops that have been the most security-conscious have had far fewer problems. La Rue des Rêves, for example, has four private guards, plus two store employees, who cover the floor at all times. Customers must also check their bags and parcels. "Sometimes we even make people hand over their coats," the manager explains. "And if they don't like it, tough!" As he talks, a German shepherd drops a ball at his feet. "Oh, yeah," he says. "We also have an attack dog."

In recent weeks, several stores have tightened their security. They've installed alarm systems and hired armed guards. One has shortened business hours to make closing time a bit safer. And many of the salespeople are becoming more aggressive. One woman whose store was vandalized now regularly follows transvestites around with a hammer. "One false move and—bam!" she explains.

Still, many shopkeepers worry about the future. They point to the proposed 80-room luxury hotel on West Houston Street and the high-rise apartment complex and shopping mall planned for West Broadway. "I came down to SoHo to escape the uptown mentality," says the manager of a fashionable clothing store. "So what happens? I get the same kind of shoppers, only now I get criminals too. Right now I'm looking for another job. Something safe. Something on the East Side. Something like Bloomingdale's." ▬

GREAT PLACES TO HAVE A PARTY

NEW YORKERS ARE ALWAYS looking for new places to hold really memorable parties. They dine, dance, drink, marry, and toast the night in high-pillared turn-of-the-century rooms with ornate ceilings. They rent venerable dining rooms designed for bishops' gatherings; spartan and spacious (and beautiful) rooms that once were warehouses; the mansions of the vanished rich.

Are you finally ready to give a sophisticated dance? Do you want your party space dramatic? Formal? Romantic? Rustic? Are you looking for a dignified room where you can honor a distinguished guest or a wonderful older person you love?

In the three years since my article "Forty Fabulous Places to Have a Party" appeared (November 23, 1981), the demand for party spaces has increased, and so has the number of private rooms available for renting. So, after hundreds of requests for reprints, here's an update. This time I've chosen rooms for as few as 20 and as many as 2,000.

I visited 150 places and settled on about 60. (Thirty of them—including yachts expensive enough and spaces ornate enough for the grandest occasion—will appear in next week's issue.) If I liked the look of a restaurant's private room, I ate two meals there. If I chose a loft, I sampled the food of the caterer who handles parties there. Sometimes, a room was totally bare—a glorious, freshly restored old space just begging for a crowd. Since rooms like these can intimidate people who cannot visualize them alive with flowers, candles, balloons, and potted palms, I asked Stephen Gallagher, a party planner, how he would make these spaces festive. When I wanted to know the history of a building, I called on the architectural historian Christopher Gray.

Now follow your mood. There's a range of prices here—low, medium, affordable, astronomical. Corporations can find spaces for the large groups they entertain, and you'll be able to choose a cozy back room for the 45 people in your office. In the end, it's the people who make a party—but the room helps.

BY BARBARA COSTIKYAN

PHOTOGRAPHED BY LANGDON CLAY

Bolivar
RESTAURANT

Models: Marcia and Jon Roberts, of Click. Hair and makeup by Hamid. Wedding gown from Priscilla. Veil from Marionat Bridals, Inc. Traditional cutaway from A. T. Harris. Wedding cake from Sarabeth's Kitchen.

PARTY GUIDE
THE BALLROOM

No Wedding Guest Could Possibly Be Bored at a Tapas Reception at Rojas-Lombardi's.

GREAT PLACES
TO HAVE A PARTY

CHEERY

* * *

A TAPAS PARTY FOR 100 PEOPLE at the **Rojas-Lombardi Restaurant at the Ballroom** is different from any buffet you've ever seen. Tapas are spunkily seasoned little appetizers that the Spanish say put poetry in the heart and wit on the tongue. And the restaurant itself is both poetic and witty—a creamy-walled split-level room in an old fur warehouse. The décor's subtle and surprising: Walk in and the first thing you see is a dark-green niche with a floppy old straw garden hat in it—an antique, of course. How did it hold up so long? Well, it didn't: It's really a ceramic sculpture copied from a hat in a Matisse painting. The tapas bar, just around the corner from the hat, is a grand sweep of wood with an overhead rack of smoked hams and sausage. Across from the bar, a row of old streetlamps with bulbs wrapped in cheesecloth give off a soft light. Behind the lamps, there's a café for 50; beyond that, the dining room (seating 50 to 60), with its potted palm trees, its bentwood chairs, and its mural depicting the regulars from the original Ballroom, in SoHo (Marisol, Larry Rivers, Robert Indiana, Ivan Karp—there are many). This is a good place for a businessmen's luncheon (the cabaret theater in back is often used for business presentations), or for dinner parties, or for an offbeat wedding reception.

First your guests go up to the tapas bar and admire the food, heaped in 16 to 22 bowls. Chef Rojas-Lombardi, sounding like a gleeful grandee, identifies each dish: "Ah, you like the snails with the beans? And the pig's ears vinaigrette? So delicate, the little pigs; they came only yesterday from Montauk." Once you've decided what you want to eat (and you *must* have the eggplant with cilantro, you *must* have the seviche, you *must* have the mild pink Spanish sausage), you're directed to a table with little plates on it, all filled with cold tapas. You may have three platefuls. And while you're eating the good Policastro bread and drinking the good Spanish wine (Tinto Olarra), what comes rolling in but 300 hot tapas plates—grilled squid, hot mushrooms, spicy shrimp—and a large roast suckling pig that Rojas-Lombardi carves. The pig is garnished with enormous roast Bermuda onions with charred tips, and there's kasha with tiny spiced cranberries to eat with the pig.

The desserts are also served tapas-style here—a sampling of Valencia-orange cake, bread pudding, rigó jancsi (the chocolate cake of Hungary)—just little slivers on the plate.

Groups of 100 to 380 may reserve the restaurant for a party. A seated tapas party for 100 to 150 (three hot and three cold tapas, the suckling pig, several desserts, and coffee) averages $35 per person. (The price depends on the size, day, and time of the party.) Add $6 per person for house wine, $4 per person for a 45-minute open bar, 8¼ percent tax, and 18 percent tip. A kosher tapas party (no pork or shellfish) is $20 per person.

The Rojas-Lombardi Restaurant at the Ballroom, 253 West 28th Street (244-3005), is available for private parties Sundays and Mondays for luncheon and dinner. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.). Call Jim Roberts.

* * *

MALCA'S IS DIVIDED INTO two narrow rooms (one holds 30, the other 25); it's a plain little bistro, decorated with framed movie posters of the wonderful oldies. In the back room there are blurbs for Jimmy Cagney in *The West Point Story;* Marlene Dietrich and Tyrone Power in *Witness for the Prosecution;* and Rock Hudson, Charles Boyer, and Leslie Caron in *A Very Special Favor*. The front room has Ingrid Bergman in *Stromboli;* Sydney Greenstreet, Peter Lorre, Humphrey Bogart, and Ingrid Bergman in *Casablanca;* and more. Hold your raucous, happy get-together here.

As Malca's stereo hums with forties swing and fifties songs and Middle Eastern oud music, you'll be served four or five cold appetizers: a bright-red eggplant salad with pine nuts, a tart tabbouleh, some minted yogurt to cool the tongue, and "briouats"—small pastries filled with ground lamb and dusted with sugar. Be sure to have the cucumber and yogurt at every table during the entire meal. Then go on to couscous, steamy and stout (the chicken and the lamb are the best); with it you have two harissa sauces: one a fiery red Moroccan hot sauce, the other greenish, filled with coriander. Or order the chicken; it's garnished with green olives and preserved lemon—an exotic, subtle dish. There are sweet custards and baklava for dessert, and Turkish-style coffee. At a Moroccan-Jewish wedding held here, Malca's friend Magda belly danced as people threw rice at the newlyweds; for $150 she'll spend an evening dancing for your friends.

A group of 10 to 30 may reserve one of the party rooms; if your group numbers more than 30, you must take over the entire restaurant. A seated dinner for 10 to 30 (four appetizers, entrée, desserts, coffee, house wine, and open bar) is $40 per person. The same dinner is $50 per person if your group numbers between 31 and 55. Add tax and tip. Your party may use the restaurant for four hours.

Malca's, 175 East 83rd Street (879-8865), is available for private parties daily from 7 to 11 p.m. A.E., D.C., M.C., V. Call Malca Lothame.

* * *

NOISY, VITAL THREE- TO EIGHT-year-olds can run and jump and bounce and yell without driving the party-giving mother crazy—*if* she's invited them to an afternoon at **Alex & Walter Physical Fitness Studio.** The studio, where adults have been working out for 22 years, will organize a birthday party of tumbling, mat work, ring and bar work, trampoline-bouncing, and group activity for your child and his (or her) friends; there'll be one male instructor for 10 children, two instructors for 11 to 25, and each child will be given individual attention. The exercise period lasts for one hour; then there's half an hour for cake and ice cream (which you bring) in one of the exercise studios or in the waiting room. There are four exercise rooms (notice the ornate wedding-cake design on the ceilings of two of them—they may once have been bedrooms). The children must bring exercise clothes and socks.

A one-and-a-half-hour supervised exercise-birthday party for 10 to 25 children is $175. A visit to the studio in advance of a booking is advised.

Alex & Walter Physical Fitness Studio, 30 West 56th Street (265-7270), is available for children's birthday parties Fridays from 2 to 6 p.m., Saturdays from 1 to 5 p.m., and all day Sundays. No credit cards. Call Jan Piatezky.

* * *

THE **Museum of Broadcasting** is a research center for television students and a treasure trove for television fans: Its library of 20,000 vintage radio and television tapes may be viewed in the museum's 63-seat theater. Here's the place to entertain 63 people for an eve-

Illustrated by Anders Wenngren. Special thanks to the fourth-grade class of Public School 87. Balloons from Balooms.

ning of Sid Caesar tapes or Edward R. Murrow on the subject of Joseph McCarthy. If you have too many friends to fit into the theater, just have cocktails for 75 to 150 in the high-tech, white-walled lobby—the marble information booth converts to a bar and buffet at night. (Caterers may use the basement for setups.) The setting's impressive enough for a party: The bronze elevator doors—what a pair of beauties!—were made for the Stork Club in 1932 (winged women, fruits, pinecones). If your own 35-mm. film is about to open (you're the star, you're the producer), preview it in the theater and celebrate afterward in the lobby.

It's a great spot for a children's party: Show 'em *Peter Pan* (the 1960 version, with Mary Martin) or *Doug Henning's World of Magic* or *The Hobbit* or *I Love Lucy.* No food's allowed for the children, so take them out afterward for sundaes or ice-cream sodas at Old-Fashioned Mr. Jennings (18 West 55th Street).

To hold a cocktail party for 10 to 150, you'll pay $350 for two hours and $150 for every hour after that. The use of the theater and access to the museum's tapes are included in that price. Add a $50 charge for the theater's technician.

The Museum of Broadcasting's lobby, 1 East 53rd Street (752-4690), is available for children's parties and cocktails and buffets Mondays from 9 a.m. to 11 p.m. and Mondays, Wednesdays, Thursdays, Fridays, and Saturdays from 6 to 11 p.m. No credit cards. Call Patti Clough.

* * *

CLOSE TO THE METROPOLITAN Museum, close to the brownstones of the very successful, Eli Zabar's **E.A.T.**—an eater's paradise—is the place for ladies to meet for light lunch before the museum, and a natural for executive breakfast meetings. It's informal—the kitchen is seen from the café area, there are food-display cases and bread for sale in front—but it's set up for conferences; you eat at rectangular wood tables, six to a table. (The room holds 25 to 40.)

The food here is marvelous; what you get is dazzling deli that's been gentrified, as well as Wasp food given a deli strength. So when you see whitefish salad on the menu, don't think you're getting it with onions and thin slabs of black bread; you're getting rich, lightly whipped whitefish salad on pumpernickel so thin it almost faints. And chicken salad, that wedding delight, that spinster snack, is obscenely large-chunked and creamy-rich, oozing out of the rough peasant ficelle (bread) it's served on. (When you have a party here, guests get menus without prices, so they choose what they want.) At lunch, the three-salad plate could include chicken, whitefish, and tomato-mozzarella or tasty ziti with broccoli sauce. The golden-brown warm chicken breast stuffed with ricotta, Parmesan, fresh

Entertain Your Child's Whole Fourth-Grade Class at the Museum of Broadcasting.

herbs, and spinach is a much more solid lunch, good with a glass of white wine.

The best luncheon entrée isn't on the menu (order it ahead): a grilled-salmon slice with a charred, crusty skin and warm, flaking flesh, a combination of textures achieved by cooking the fish in a blistering-hot cast-iron pan. (Luncheon is served from noon to 2:30 P.M.) At a tea party (3 to 5:30 P.M.), you nibble dainty sandwiches of chicken or whitefish or egg salad, or scones with Devonshire cream and jam. For breakfast (from 7 to 11 A.M.) there's fresh orange juice or a baked apple with an apricot glaze, omelets (firm or runny, Provençale, plain, or with cheese), French toast, and Irish oatmeal. Or have the plate of goat cheese and triple crèmes and the large, coarse Cheddar-cheese muffin. Purists will want smoked salmon, cream cheese, and a bagel.

Groups of 15 to 40 may take over the restaurant for breakfast. Breakfast (fresh fruit or juice, eggs or omelet, cereal or French toast, assorted breakfast cheeses, and coffee) is $15 per person; it's $22.50 per person with smoked salmon. Groups of 25 to 40 may take over the restaurant for luncheon or tea. Luncheon (any sandwich or salad or chicken breast or grilled-salmon slice, two glasses of wine, bread, dessert, and coffee) is $25 per person. Tea (assorted sandwiches, scones, little cookies, and tea) is $9.50 per person. Add tax and 18 percent tip.

E.A.T., 1064 Madison Avenue, at 80th Street (879-4017), is available for breakfast meetings, luncheons, and teas every day. A.E. Call Eli Zabar.

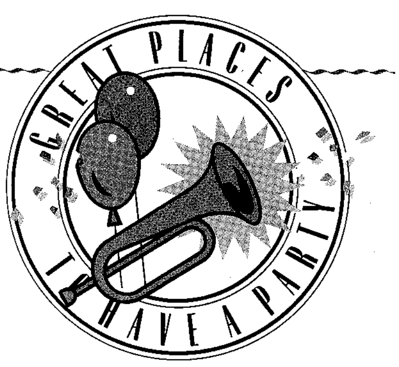
Diva: A Warm, Agreeable Place for a Boisterous Birthday Party.

Diva is warm, bubbly, agreeable. What makes it that way is a combination of many things: a pretty décor (one white-brick wall, a deep-rose printed cotton covering on the opposite wall); opera memorabilia (there's Ponselle as Norma, an early Met program, a painting over the piano of the character Conchita). The player piano, a Russian model, was recently outfitted with a Pianocorder, a player system on which you can play a few tunes yourself as it records your own mastery. Or it lets you play a taped song with your right hand while chords are played automatically. There are original Gershwin player-piano tapes ("Rhapsody in Blue"); old George Shearing tapes, too.

Owners Louis Stuart and Bill Jaume (pronounced "How-may," as in "How may I help you?") keep low profiles but act as hosts (every restaurant needs an owner present to make the place work). Here's the spot for a personal birthday party (the kind with happy tears), a roasting, the Christmas-week dinner for your office; the restaurant seats 70 comfortably, and the tables face each other, so it's an intimate, *gemütlich* room. Have a pasta party here: The appetizer will be asparagus with salsa verde (not

Models: Monique Owen and Peter Warnick, of Legends. Hair and makeup by Hamid. White dinner jacket and trousers from A. T. Harris. Dress from OMO Norma Kamali. Jewelry from Kenneth Jay Lane.

Bistro Bamboche Has Style, and the Food's Marvelous.


GREAT PLACES TO HAVE A PARTY

the Mexican salsa but a zippy green sauce you'll love). Or have fried mozzarella. Then, spinach manicotti stuffed with ricotta and prosciutto, or the light pasta Diva—rotelle with fresh leek, pancetta, and cheese. Then, salad, fresh fruit, and the excellent chocolate-truffle torte. Or follow the same menu, but add Cornish hen roasted with rosemary, white wine, and garlic, or the tender, immense grilled veal chop (it's big enough for Beowulf). And then you'll listen to the piano, relaxing the whole evening and feeling very mellow.

Groups of 35 to 70 may reserve the restaurant. A pasta dinner (appetizer, pasta, salad, dessert, coffee, one-hour open bar, and wine) is $40 per person. Add tax and 18 percent tip. The same dinner with a veal chop or another meat course is $50 per person. Your party may last for five hours.

Diva, 306 East 81st Street (650-1928), is available for private parties daily from 5 p.m. to midnight. A.E., C.B., D.C., M.C., V. Call Louis Stuart or Bill Jaume.

IT'S ONLY A SLIVER OF A SPACE, A little hole in the wall, but **Bistro Bamboche** has spirit and style. Navy-blue flowered chintz throws cover yellow tablecloths, and there's a brick wall for homeyness. There's room for only 30 people. Yet the food's marvelous—everything is cooked with skill and passion. The place is owned by Barbara Warankow and run by her brother, Gregory. They were born in Gdansk (he looks like Christopher Reeve, she reminds you of Garbo). He serves, she and Gregory's girlfriend, Jolanta Zachara, do the cooking. Everything is made to order here, so things can get a bit poky on a regular restaurant night, but Barbara says that if you plan your party menu and offer an appetizer, a choice of two entrées, and dessert things will speed up in the kitchen. So gather up 25 to 30 people and you're in for a beautiful evening. The menu is 99 percent French; the other 1 percent is Russian. There's an appetizer of tiny buckwheat blini (three to a person), each one the size of a small yo-yo, each spread with red or black caviar and crème fraîche. Another appetizer, the profiterole Bamboche, a light, small pastry filled with chicken, is set in a puddle of velvety sauce. The mousse of scallop with a spinach ribbon is feathery. One surprise here: coquilles Saint-Jacques au beurre brun doesn't mean scallops in a shell with brown butter and a gratiné top but a ring of crusty broiled scallops (sweet and fresh) around a mound of fresh spinach en branches sautéed with a few raisins and pine nuts (they give the dish its subtle muskiness). Gregory brings in a pitcher of brown butter and, at the last minute, pours it on the scallops. There's a red snapper en papillote that's slit at table, and poulet farci—chicken breast filled with a light chicken mousse and surrounded with wild mushrooms—very elegant. An entrecote was eyed but not tried; Barbara will also prepare a coq au vin or a cassoulet for a private party. There's a lettuce salad with a creamy herb dressing, and crusty bread delivered from the Bronx every day but Sunday. Desserts are something to remember. Does the star go to the apple tart, with its thin, thin crust, glossy overlapping thinly sliced caramelized apple, and dollop of whipped cream? Or does the star go to the apricot soufflé with its intensity of puréed dried apricots and dab of whipped cream? The lemon tart's not bad, either. The Tulipane, a concoction of vanilla ice cream, almonds, and hot chocolate in a pastry shell, called out to me from the menu, but I never tried it.

A seated dinner for 25 to 30 (appetizer, entrée, salad, dessert, and coffee) is $30 to $36 per person. Add tax and 15 percent tip. You may have the room from 6 P.M. to midnight.

Bistro Bamboche, 1582 York Avenue, at 83rd Street (249-4002), is available for private parties Sunday through Wednesday from 6 p.m. to midnight. No credit cards. Call Barbara Warankow.

THE SALON (BACK ROOM) AT **Jacqueline's** is usually dark, and there are some saucy, sexy, naughty red accents that are just vaguely risqué. At every table there's a red paper heart showing the prices of champagne and caviar for two ($29.50 or $99). There's a black upright piano in front of a red felt curtain. One wall is gray brick, covered with black matted photographs of red flowers; the opposite wall is mirrored. Yet despite this obvious décor, the room's pleasant and friendly; 15 to 40 people can get together here for a sweet old time. There's a pianist named Bill Halsey who plays Duke Ellington, and he belongs in any party you have here.

A late-night pasta dinner (with Halsey playing till 3 A.M.) is one idea, or a little dinner party if something's happening in your life. You could have the office luncheon here, too. At any one of these occasions, begin with the moules kiwi avec vinaigrette au champagne—cool, meaty, sensational New Zealand mussels with the slight acidic taste of kiwi. Yum. If you love escargots, here's the place to eat them. A lush late-night dish: escargots tossed with pasta and champagne and sprinkled with lots of fresh herbs (you can count over two dozen snails). Pasta Valentine (with light cream and tomato) is also lavishly tasty. The salads are generous—heaps of Bibb, endive, watercress, with champagne vinaigrette. And after the entrée, you're served Jacqueline's champagne sorbet. Jacqueline, the pulse of this friendly place, is a smashing-looking Swiss-French reddish-blonde who acts as hostess. Her desserts are ordinary (too bad); request some fresh macédoines of fruit, ask for some tuiles—and sing along with Bill Halsey at his piano.

A seated dinner for 15 to 40 (two drinks, appetizer, pasta, salad, dessert, coffee, two glasses of wine, and champagne sorbet) is $40 to $45 per person. Add tax and 15 percent tip. You'll have the room for as long as you like.

Jacqueline's, 132 East 61st Street (838-4559), is available for private parties Monday through Saturday from noon to 3 a.m. and on Sundays by request. If your group numbers 50 to 75, you may take over the entire restaurant. A.E., C.B., D.C., M.C., V. Call Jacqueline Ferrero.

WHEN THE PLAY LETS out, have your guests head for **Rosa's Place,** a Mexican restaurant in the theater district. Rosa was a hostess at the Russian Tea Room for eleven years, but she wanted to start her own place. So she hired away Dino and Aldo, two Brazilian cooks, from the Santa Fe restaurant and went into business.

Rosa's Place has neither the festive elegance of the Tea Room nor the southwestern stylishness of the Santa Fe. It's just homey: a square room (seating 64) with three pink adobe walls and a back wall painted an unfortunate shade of pistachio. There are a few theater posters, plants, candles, flowers, and clay-colored tablecloths. It's been called the Mexican Joe Allen's because actors and actresses come here late. (Dustin Hoffman thinks Rosa's is great, she says, and he paraded outside her restaurant with a sign telling people to eat there.) Rosa is quiet and soft-spoken, and she will listen to any menu ideas you have. Begin with some margaritas and guacamole, and be sure to tell the kitchen if you want it piquant. Rosa's nachos aren't dotted with random blobs of bean—they're *full* of bean—and her quesadillas (corn-flour tortillas folded over meat, cheese, beans, or vegetables, and grilled or fried) are fiery tea-sandwich wedges with jalapeño and cheese. The creamy corn soup is another terrific opener for late at night; but you need to add a little salsa cruda (table sauce) to spark it up if you're not into delicate flavoring. Rosa's vegetarian chimichanga (deep-fried burrito) is terrific; filled with beans, mushrooms, zucchini, and cheese, it has a hearty zip. The suizas—with chicken or cheese—are excellent; Rosa gives you a nice full plate. Now she's doing refried black beans, something you don't find enough of in this town. *Of course* you should have the flan for dessert—she makes it well.

A group of 40 to 64 may take over the restaurant. A seated dinner (several appetizers, entrée, dessert, coffee, two glasses per person of house wine or beer, a 45-minute open bar, tax, and 15 percent tip) is $40 per person. Your party may last for five hours.

Rosa's Place, 303 West 48th Street (586-4853), is available for private parties daily from 6 p.m. to midnight. A.E., C.B., D.C., M.C., V. Call Rosa.

Lillie Langtry: A Warm, Cozy, Comfortable Tex-Mex Place.

WHY WOULD A TEX-MEX saloon-restaurant be called **Lillie Langtry**? Well, because back at the turn of the century, the self-styled Judge Roy Bean (who called himself "the only law west of the Pecos") saw the English actress perform in Chicago and became so infatuated that he renamed Vinagaroon, the town he ruled, in her honor. Today, Langtry can be found on the map—right on the Mexican border and a few miles southeast of Pumpville.

Lillie Langtry is a warm and cozy place, with those overhead fans that are supposed to look old but don't. Swinging louvered doors (naturally) separate the back room (which seats 85) from the bar and the front of the restaurant. On the brick walls of the back room are sepia-tone photographs of Lillie; there are big pots of flowers; the waiters wear *Flashdance* shirts. This is the only place I know that serves blue-corn tortillas, and they're garnished with sour cream. The crisp chiles rellenos (stuffed peppers coated in a light batter and then fried) are full of runny cheese. There are two thick, gutsy, fiery versions of chili—one meatless, one with top sirloin. And jalapeño corn bread is unlike any I've seen—an adaptation of a Sioux Indian recipe called was-nash—thick, moist, sweet, and delicious, with specks of corn but barely perceptible jalapeño. The open-faced vegetable tostada with zucchini, mushrooms, onion, sour cream, and cheese is thick and crispy, the corn chowder has stripes of chili, and there's chicken-fried steak, if you like that. The fajitas (strip steak) aren't good, however, and you can live without the burritos. The new bourbon pecan cheesecake is a knockout. Pardner, you'll have a wonderful bash here!

A seated dinner (appetizer, entrée, dessert, coffee, and one twelve-ounce margarita, unlimited house wine and beer, the services of six waiters) is $35 per person for groups of 60 to 85. Add tax.

The back room at Lillie Langtry, 542 Third Avenue, at 36th Street (889-9690), is available for private parties Sunday, Monday, and Tuesday nights from 8 p.m. to 1 a.m., or afternoons Monday through Friday. A.E., M.C., V. Call Allan Davis.

* * *

RECENTLY, AFTER HEARING Yo-Yo Ma at Alice Tully Hall, we piled into **Shun Lee West** absolutely *starved.* We'd had nothing to eat since lunch, and it was already 10:30 P.M. Oh, dear. But we'd planned an extraordinary dinner—the week before, we'd consulted Michael Tong, Shun Lee's owner. "You will eat better than Cordon Bleu," he assured us. And we did.

The main dining room was sectioned off—a party for the Philharmonic and its staff. And the private room in the back was reserved for a Columbia University benefit. So we twenty were sectioned off from both rooms and dined quietly behind the coromandel screen.

At this hour, one craves interesting foods, so after sipping warm rice wine and downing a few bourbons, we dug into small plates of things that kept arriving in pungent succession: cold sesame noodles (sharp and peanutty), small peppers and mushroom halves filled with fish mousse, two platters of cold meats and bean curd molded to look like a gorgeous butterfly (too beautiful, not enough taste). Then came mouthfuls of a crisp fish-shaped crust filled with scallion and chicken; "dragon's eyes" (squab's eggs filled with shrimp mousse), crisp and spicy-hot; "strawberry" shrimp (shrimp that looked like real strawberries—show-offy but okay); hot dumplings in a steamer. Each time a new dish arrived, there were murmurs of "No more," which nobody really meant.

And then the supper hit its heights: A fourteen-pound roast suckling pig was rolled in. People peered around the screen and applauded us *and* the pig. The chef carved as if he were Rodin carving a detail, and soon we were served crisp shards of the skin ("like petrified strudel, so *thin,*" said a friend appreciatively). We put the pig skin onto a scallion dumpling and piled on fresh scallions. Later, the chef passed bits of skin and lean pig flesh.

Granted, the room at Shun Lee West doesn't inspire you—blah gray walls, a few wan paintings, nondescript banquettes. But by autumn, Michael Tong promises a redecoration. The place sure works after an evening at Lincoln Center, though, because it's close by, the food's wonderful, and everybody's there.

Groups of 30 to 100 may reserve the private room; a smaller group (like ours) may dine behind a screen. Groups of 150 to 250 may take over the main dining room. A seated dinner for 30 to 100 (eight hot or cold appetizers and the suckling pig) is $25 per person. The same dinner for 150 to 250 is $20 per person. Add $2.75 for each drink, $17.50 for each bottle of rice wine, tax, and 18 percent tip. You'll have the use of the private or the main dining room for up to four hours at lunchtime and up to six hours at dinnertime.

Shun Lee West, 43 West 65th Street (595-8895), is available for private parties daily from noon to midnight. Call Michael Tong.

SOPHISTICATED

OF ALL THE PARTY SPACES there are to choose from, the socialites love **Mortimer's** best. (These are the people who don't pronounce the *r* in "New Jersey.") You read in "Suzy" that on May Day there were

Theme party by Meyer Morgenstern and Chris Slack/Flowers by Special Arrangement. Orchids by Brighton Farms.

pretty Maypoles in the private back room and pastel sweet-pea centerpieces at every table. The publishing party for Taki's new book, *Princes, Playboys, & High-Class Tarts,* was held at Mortimer's, and the waiters dressed up as *carabinieri* and gondoliers to symbolize *la dolce vita.* For the 200 or so who either came or crashed, there was good-tasting, easygoing food: hot dogs from a cart ("*Such* divine hot dogs," sighed one guest), fresh oysters shucked at another cart, Scotch salmon sliced on the spot, and baked ham carved at yet another cart. This informality turns out to be the style at Mortimer's, and the rich certainly do love it!

Everything's substantial, comfortable, well bred, but not stiff . . . and very wholesome. The low-key décor (dark wood walls, soft globes of light, wood floors) is a backdrop where strong personalities and superegos can relax and shine forth; the people are the true excitement here, so a good party will depend on your own terrific guest list and on the creativity of Glenn Bernbaum, Mortimer's owner, who talks like, and *is* like, his guests. (Ask him about party themes, if that's your sort of thing. If, for instance, you wanted to stage a farewell for some couple off on a round-the-world trip, he'd do a discreet version of a Cunard nighttime sailing back in the thirties—he'd layer the ceiling of the back room with balloons. They'd cost you $1,000.)

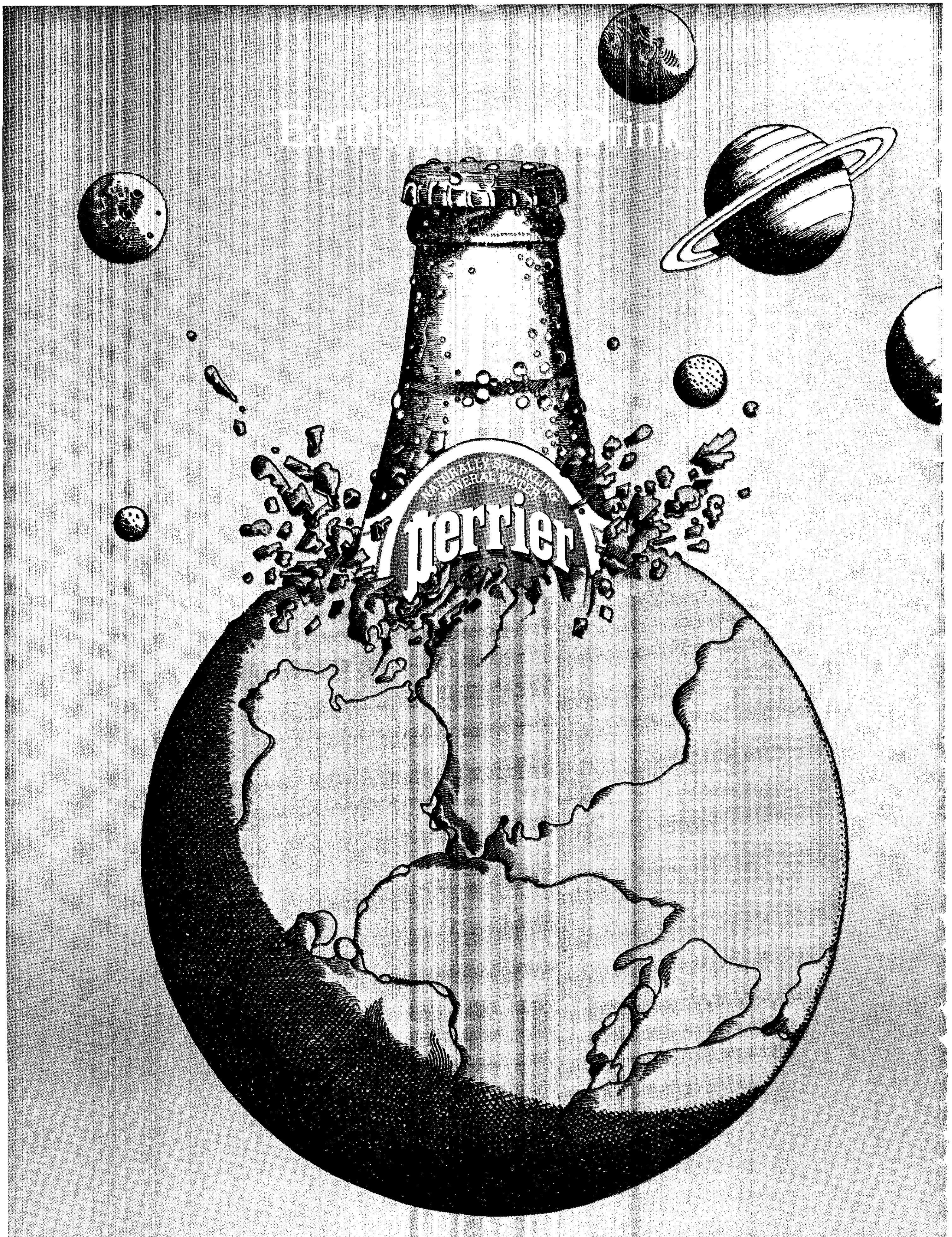
You may hold a seated dinner for 40 to 60 in the back room. Trust Bernbaum's judgment when you're choosing a dinner menu: The teensy puff-pastry pizzas are so good; the gravlax has crushed black peppercorns buried in its meat; the rack of lamb has a crumbly, garlicky, mustardy coating; and the rare lamb is perfectly exquisite. The shoestring potatoes have great crunch, the glossy snap peas look as though C. Z. Guest just picked them from a garden, and the spinach is terrific. You should order the crème brûlée for dessert, just as Bernbaum advises, because the topping is hard enough to skate on (you get one large crème brûlée—served by a waiter with an oversize silver spoon—per table of eight). Touches like this make guests feel as if they're in their own stately homes.

A seated dinner for 40 to 60 (appetizer, entrée, salad, dessert, and coffee) is about $25 to $35 per person. A cocktail party with lots of carts and chefs slicing the meats is $10 to $12 per person. For both dinners and cocktail parties, add $3 (and up) for each drink, $17 for each magnum of house wine, tax, and 15 percent tip. You may have the party room for three hours for a cocktail party and as long as you like for a dinner party.

Mortimer's, 1057 Lexington Avenue, at 75th Street (861-2481), is available for private parties daily from noon to 3 a.m. A.E., C.B., D.C., M.C., V. Call Glenn Bernbaum.

PARTY GUIDE
MORTIMER'S

Take Off for Timbuktu After a Party
at Mortimer's, Where the Elite Meet.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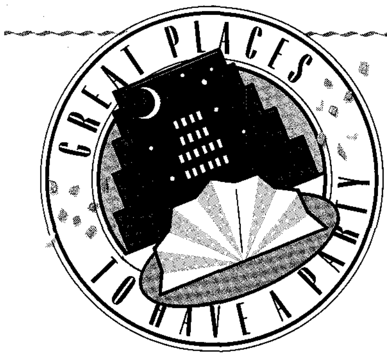
GREAT PLACES TO HAVE A PARTY

Manhattan Ocean Club: Handsome, Tailored, Classy.

THE FRONT TWO ROOMS AT **Pari Passu** are suave and off-white. But the Garden Room, in the back (where you hold a dinner or luncheon party for 35 to 75 people), looks like an expensive restaurant in Westchester or Connecticut. There's barn siding on one wall and a cathedral ceiling with rough-hewn wood rafters. And wraparound windows from which you view the tiny sliver of earth between Pari Passu and its neighboring building: lighted bushes, flowers, and . . . a wall. The Garden Room was recently renovated by a group of Vermont men hired by co-owner Ted Kheel, who correctly calculated that they could do the job faster and at a lower cost than our own locals. There are a few paintings around (abstracts done by Kheel's daughter), white napery, a rolling glass-topped pastry cart.

This is the room for the corporate lunch, the wedding brunch, the dressy dinner party. Chef Pierre Koehler (recently of Le Lavandou) says that anything sliced in the kitchen is the best choice for a party entrée. This means roast rack of lamb with thyme, veal chop, or roast fowl with morels. But begin with something less predictable as an appetizer: cold, slightly grainy terrine of seafood, billi-bi (very briny), or a seafood cassolette in a tiny copper pot. Koehler does marvelous things with vegetables, such as shredding yellow squash gossamer-thin to accompany the meat. And the desserts are his best art form: a crème brûlée with a thick shellac of sugar, a tiny tart filled with fraises des bois, a chocolate mousse. This place has both class and lightheartedness.

A seated luncheon for 35 to 75 in the Garden Room (appetizer, entrée, salad, dessert, and coffee) is $18 to $25 per person, depending on the entrée—and the price will be higher if you order caviar. A dinner with the same number of courses is $28 to $35 per person. Add about $3.50 for each drink, $7.50 per person for a one-hour open bar ($6.50 per person for each additional hour), $9 a bottle for the house wine, tax, and 15 to 20 percent tip. Your group may have the room during the hours noted below.

The Garden Room at Pari Passu, 147 East 60th Street (832-8972), is available for parties Monday through Friday noon to 3 p.m. and 6 p.m. to midnight. A.E., M.C., V. Call Raoul Garino.

◆

BANKERS . . . PUBLISHERS . . . ALL kinds of achievers looking for a place to entertain 75 friends should consider **Huberts**, because it's low-key and so-o-o correct. Huberts has the calm, unadorned elegance of a Federal townhouse in Philadelphia (even though it's in a thirties apartment building near Gramercy Park). The walls are pale ecru with touches of soft gray; there are bentwood chairs, wood-framed prints of old New York, and, in a small alcove off the bar, some framed *New Yorker* covers from the twenties. The streetlamps cast a soft light through the uncurtained windows. And the chef, Len Allison, is as intense and skilled as they come.

You assemble by the bar, nibbling at canapés, Huberts's "American sushi" (meaning it has avocado), goat-cheese fritters, mesquite-grilled vegetables, and tiny tarts filled with seafood. Then on to dinner, which can begin with black bass in caviar cream sauce, or mild creole sausage served with okra pickle, or the best Maryland crab cakes I've had—little lacy, crunchy, creamy mouthfuls without a bit of starch. The house bread is a warm loaf of semolina—thick and firm. If you can't think about another rack of lamb, order the fillet of salmon or the mesquite-grilled squab with pumpkin-quince gratin. For dessert, have the incomparable chocolate cake or the lush almond-brittle ice cream.

Groups of 40 to 75 may take over the restaurant. A dinner for that number (canapés with cocktails, appetizer, entrée, salad, dessert, and coffee) is $65 to $100 per person. Add $3.50 for each drink and $16 per bottle of house wine, tax, and 20 percent tip. You may have the restaurant for five hours.

Huberts, 102 East 22nd Street (673-3711), is available for private parties Monday through Saturday from noon to 3 p.m. and 6 to 11 p.m. A.E., M.C., V. Call Karen Hubert.

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MORE THAN $1.5 MILLION was spent to decorate the **Manhattan Ocean Club,** and it shows: This place is handsome, tailored, expensive-looking, and sort of well bred. There are wood railings and dark-green marble floors and wall niches exhibiting the Picasso-signed Vallauris pottery of the restaurant's owner, Alan Stillman. Everywhere you see tall clay urns filled with flowers that look as if they were just picked from a field. These are touches you don't see in a fish house—and there are more grace notes. Oysters on the half-shell are not served on flat tin trays with dripping ice, but on raised oval cylinders dripping with fresh seaweed (and ice). You get no red sauce with it—you're served mignonnette sauce instead—and there's no tartar sauce anywhere. At dessert, antique pastry carts with roll-up tops are pushed to your table, and the waiters don't wear rolled-up sleeves. The party rooms upstairs (one large open space, with bar, seating 130, and a small separate room seating 16 to 28) are decorated like the restaurant. The menu features healthy fish and fancy fish, so you can go either way. Begin with the briny oysters, which taste smoother and silkier in a vinaigrette sauce. The house fish soup needs more seasoning and a blob of rouille. You can begin with stone crab or asparagus in season, or new potato with caviar. For a main course, there's shrimp (very fresh, not a trace of iodine) grilled in lemon pepper; the tails are split, and they fan out and look lacy. There's swordfish au poivre, salmon en papillote, blackened redfish, crab cakes with creamy centers. And halibut, scrod, and so forth. The wine list includes European wines, California wines, and Long Island wines. Desserts are indulgent: a rich, flourless chocolate cake, fruit tarts with a lemon-curd filling, a deep-dish hot apple pie. This is a nice fish house, close to all those big office buildings on Sixth Avenue—perfect for an office bash.

A seated luncheon or dinner for 16 to 28 in the small upstairs room, or for 80 to 130 in the larger space, is $60 to $75 per person (if you want lobster, the price goes higher). This includes appetizer, entrée, salad, dessert, coffee, unlimited open bar, and house wine. Add 25 percent for tax and tip. You may have the space for four hours.

The Manhattan Ocean Club, 57 West 58th Street (371-7777), is available for private parties for luncheon and dinner every day. A.E., C.B., D.C., M.C., V. Call Dennis Martin.

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YOU ALL KNOW ABOUT THE **Sign of the Dove**'s overbearing rusticity. But do you know there's a private room that has not one red brick, not one hanging plant, and no sentimentality at all? It is in fact a rather min-

GREAT PLACES TO HAVE A PARTY

The Parker Meridien Penthouses: Terrific Views.

imalist room! Built one and a half years ago, the Champagne Room is a high-ceilinged, two-story, creamy-walled space with a graceful winding stairway that ends at a small upstairs landing. Here brides and fashion models can stand, poised and ready for their dramatic entrance.

At the east end of the room there is a raised platform, with a Baldwin grand piano; this room is an ideal place for all-night toasts, a wedding ceremony, a musicale, a campaign speech at a fund-raiser, or fashion commentary as the models come down from the stairway. The south wall is mirrored; the north wall is all glass (exposing a stairway in another part of the building); the west wall overlooks the trees and flowers on the conservatory roof of the downstairs dining room. The carpet's a pale-blue print, and there's a wall grouping of small eighteenth-century Flemish landscape paintings near a settee: The Champagne Room has a cool European classiness. It holds 40 seated (for the musicale or the fashion show) or 80 for cocktails, and it's just as nice by day or by night.

I requested a tray of the best canapés. What I got, I liked: small crisp barquettes, tartlets, and puff pastries (nice discreet mouthfuls) filled with mousse of smoked salmon, with slivers of salmon on top; tiny napoleons filled with black caviar and cheese; anchovy mousse with a surprisingly mild anchovy fillet on top; and pâté with a thin truffle slice. These little savories go down so fast you needn't stop yourself in mid-anecdote in order to enjoy them.

Groups of 30 to 80 may reserve the Champagne Room for a cocktail party. A cocktail party (fourteen hot and cold hors d'oeuvre) is $35 per person. Add $3.75 for each drink, $14 per bottle for house wine, $21 per bottle for house champagne, tax, and 22 percent tip. You may have the room for three hours. Groups of 20 to 40 may reserve the Champagne Room for dinner. The restaurant can supply a pianist at $200 for four hours (or you can bring your own); flowers can be provided by the banquet department.

The Champagne Room, at the Sign of the Dove, 1110 Third Avenue, at 65th Street (861-8080), is available for private parties every day from noon to 2 a.m. A.E., M.C., V. Call Ursula Kazmaier.

EVEN THOUGH THE DINING room at the **New York Restaurant School** is a classroom (the culinary students who work in the kitchen also wait on tables), don't worry, it's a stylish place for a party. On one creamy-white wall there's a shimmering antique gold-leaf Oriental screen; on other walls, a collection of Art Nouveau French posters, each one beautifully framed. The carpet is steel-gray wool, the tables are covered in dazzlingly white super-starched cloths, the napkins are fancily folded, the crystal's Swedish, the lighting's artfully soft. And in this low-key, elegant setting, the only evidence that you're eating in a school is that the young waitress with the perfect manners who's serving your hot rolls with a pair of silver tongs can't pronounce "gigot" and does a vaudevillian eye-roll in embarrassment.

Now, look, the food's pretty good here, even though a new class takes over the kitchen every six weeks. Some dishes I've sampled since the restaurant opened, in 1981, have been consistently good. And some have been *very* good: an appetizer of tiny clams steamed in soy sauce, fresh ginger, and black bean—tasty and exotic; any of the fresh green salads; a sauté of calf's liver with juniper berries and vermouth (this was exquisitely fresh, and it's sublime and sensible for a lunch); bouillabaisse; a sauté of scallops with basil, truffle, and cream. While some of the appetizer pâtés seemed too light and tasteless, and some pastries heavy-handed, the petits fours were good and the sorbets nicely done.

But you don't have to stick to the menu here; on weekends you can order whatever you want. The class welcomes this as yet another lesson in real-life restaurant-keeping. So consider steamed Maine lobsters, paella, tiny chickens filled with bulgur and wild rice, or fillet of beef. Skip anything en croûte. Vegetables here are lightly done, and the presentation of the food is lovely.

Groups of 30 to 50 may reserve the dining room. (In September it will be enlarged to hold 100.) A seated dinner (appetizer, entrée, dessert, house wine, four-hour open bar, and tip) is $25 per person—more if you choose lobster. Add tax. You may have the space for about four hours.

The New York Restaurant School, 27 West 34th Street (947-7105), is available for private parties at any time. A.E., C.B., D.C., M.C., V. Call David Braverman.

THERE ARE THREE PARTY spaces at the **Hotel Parker Meridien.** But forget the Salon Vendome: The mural looks like Hollywood's concept of heaven (blue, blue sky and white clouds); there are a few white Corinthian columns plastered to the wall, and the room is windowless (the odor of stale cooking fat filtering through the vent system from the kitchen next door certainly put *me* off).

No, you want Penthouse North or Penthouse South, on the forty-second floor. Both have wraparound windows and wall-to-wall beige carpeting, an adjoining bar, beige velvet couches and lounge chairs, and a wide, sheltered terrace connecting both penthouses; they can be sectioned off with a plant or a tree. These spaces are beautiful in any weather: When it rains, the city's lights fuzz; when the night's clear, they're diamonds. Penthouse North holds 130 for cocktails (more when the terrace is used), 60 for a seated dinner; Penthouse South takes 100 for cocktails, 40 for dinner.

First, have a meal at the Maurice restaurant, downstairs, and incorporate the dishes you like best into the party menu. For dinner I'd suggest beginning with the intensely flavored curried mussel soup, then going on to the filet mignon in chive sauce, the Moroccan-style stewed lamb with candied tomato and eggplant cake, or the medallions of veal. For dessert, you must have raspberry napoleon, thin apple tart, or espresso ice cream with chocolate charlotte.

For cocktail parties, the banquet department's list runs from deviled eggs, melon and prosciutto, and tiny quiches to whole fillets of smoked salmon carved at the party (these are pricey).

There's a rental charge, in addition to the meal charge, when you reserve either penthouse: At Penthouse North, it's $500 for a seated dinner with 20 to 60 guests, $300 for cocktails for 75 to 130 guests. At Penthouse South, you'll pay $300 if there are 30 to 40 guests at dinner and $300 if there are 50 to 100 at cocktails. A seated dinner (appetizer, entrée, salad, dessert, and coffee) ranges from $44.50 to $150 per person. The cocktail hors d'oeuvre (eight hot and cold) begin at $17 per person. For either dinner or cocktails, add a minimum of $4.75 for each drink, $15 per bottle for house wine, tax, and 17 percent tip. You may have either room for four hours at dinner or three and a half hours for a cocktail party.

PLAYER
OF THE
YEAR

PARTY GUIDE
ROMEO SALTA

Honor a High Achiever in Romeo Salta's Formal, Dignified Private Room.

Penthouse North and Penthouse South at the Parker Meridien, 118 West 57th Street (245-5000), are available for private parties daily. Call Roger Parker.

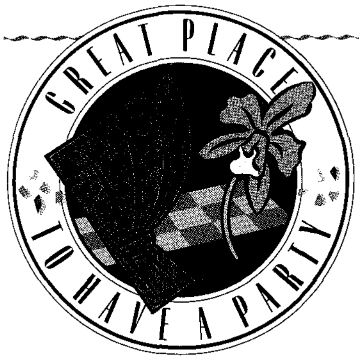
WHEN THE KITCHEN doors are open wide in **Melanie Ress**'s loft . . . when you see the gleaming South Bend stove, the stainless-steel worktables, the bustling cooks . . . that's when a party's the greatest fun. Her loft is a large, airy space with an old stamped-tin ceiling, a gray tile floor, track lighting with dimmers. The walls are pink, the sofas are covered in off-white Haitian cotton; in the entryway there's an old zinc-topped bar made in Lyons. The sound system's terrific.

There's a young, lighthearted feeling about the room, even though it has held eightieth-birthday parties, sixtieth-birthday parties, and serious business buffets. (The group can number 48 seated, or 60 for a buffet supper with only some people seated.) Caterer Ress's food is wonderful, and so is her presentation. She has a collection of ironstone serving platters, Oriental dishes, baskets, lace tablecloths, and a giant clamshell for serving seafood.

After the wedding of Liz Wynn and Robert Katz, in April, everybody helped himself to the buffet—French, with peasant flavorings, as requested—spread on the kitchen counter. The appetizers: whole Brie baked in a brioche and served with grapes and assorted breads; nicely coarse, garlicky country pâté with cornichons and grainy mustard; radishes with sweet butter; herbed mussels on the half-shell; warm and flaky choux puffs with wild-mushroom fillings. There was an entrée of warm poached salmon with a red-pepper sauce and a green herb sauce. The smoked chicken and walnut salad with fresh herbs was an American touch, but it worked. There was also a platter of asparagus vinaigrette and an assortment of small pissaladières made from leek, chèvre, and rosemary. The family brought the wedding cake.

There's no standard price for a meal, since there's no standard meal to be ordered—you ask Melanie to cook whatever you'd like. The cost of the 40-guest Wynn-Katz party, which lasted four hours, was $60 per person. The charge included the food; the service of three waiters and a bartender; rentals of glassware, china, and table linens; bar setups and ice; and the use of the loft, the sound system, and flowers. Add tax and $15 per waiter for a tip. Liquor was not included. At a recent cocktail buffet for 50, the cost was $45 per person. Th
included waiter service, rentals, bar
ups, use of the loft, the sound s
flowers, and, of course, the foo
appetizers of steamed dumpl
pastries filled with shrimp

Tennis racquets from Scandinavian Ski and Sport Shop. Prop stylist: Bette Blau.


GREAT PLACES TO HAVE A PARTY

The Puck Building's Ballroom: Grand, Venerable, Beautiful.

filled with walnut and Roquefort cheese; a large display of charcuterie, mustard, and breads; a mousse of chicken livers served in hollowed-out bread; cheese and fruit; nori rolls filled with crab, avocado, scallions, cucumbers, smoked salmon, and sesame seeds; skewered Mexican chicken with avocado; and desserts. These are interesting menus.

Melanie Ress's loft, 143 West 27th Street (620-0240), is available for private parties on request. (Closed in August.) Call Melanie Ress.

* * *

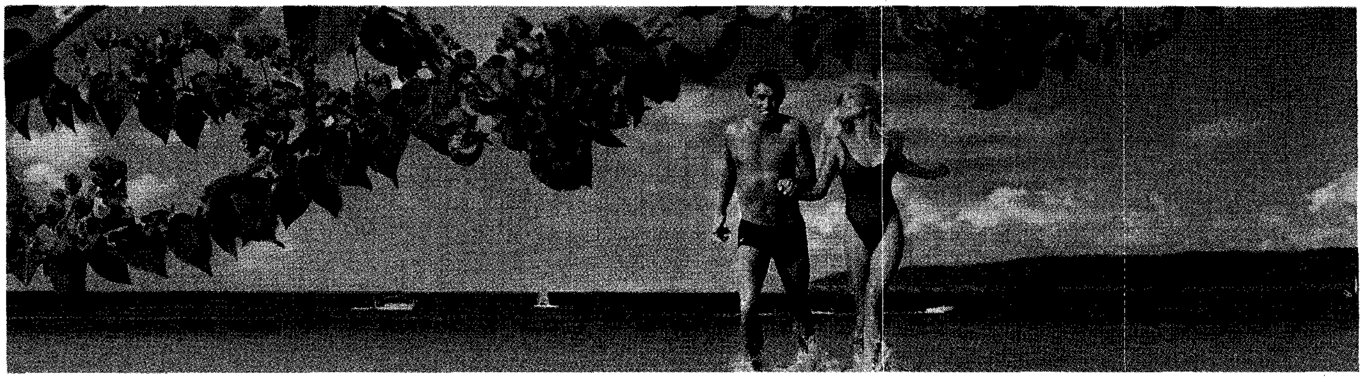
THE BARE, BEAUTIFUL 11,800-square-foot space that is the ballroom of the **Puck Building** has some oddball touches: two long rows of white-painted support columns (some Ionic, some Corinthian, some with no capitals at all). Three walls are painted white, and the fourth is blue-green. The huge windows are covered with Austrian shades made of paper. But the illusion is one of a great white—and very formal—space. This must be one of the grander ballrooms in the city (see cover), and it's probably one of the oldest: The building went up in 1885.

For some, fascination with the space tangles with uncertainty: How would you decorate it? What kind of party could you have here? The ballroom holds up to 1,100 for cocktails, a maximum of 700 for a seated dinner. Because there is an excellent lighting system (you can spotlight each column so it shines onto another column), the space works beautifully for a dramatic fancy ball in the Edwardian style. Party planner Stephen Gallagher would create a turn-of-the-century formality by placing potted palms, ferns, and ivy around the perimeter of the room and putting dining tables for ten between the greens to create an illusion of privacy for each table. He would wrap the columns in wide lavender ribbon and repeat this color theme at the tables with a lavender undercloth and an ivory lace overlay. Or he would use ivory damask cloths with lavender napkins. He prefers cushioned white wood folding chairs to the more authentic stiff ballroom chairs. He'd spotlight the Austrian shades with a soft pink light. His table flowers (low arrangements, with gardenias as centerpieces) would flow outward from the center of the table. The china would be white, with a colored place plate underneath. This setting—with men in black tie and women in strapless ball gowns—could be an event to excite the most blasé. A good charity ball!

The charge for an evening ball at the Puck ballroom is "between $3,000 and $5,000; prices are still being firmed up." There's no tax. Stephen Gallagher's charge would be $18,000. That would cover decorations; flowers; rentals of tables, chairs, china, silver, and tablecloths; and the services of 60—waiters, busboys, and bartenders to serve 700 people. The price of liquor, food, and an orchestra would be extra. There are facilities for caterers to assemble—but not to cook—food.

The Puck Building ballroom, 295 Lafayette Street (226-0603), is available for parties from September through May; it's not air-conditioned. Call Nils Berg. Stephen Gallagher's number is 289-2450.

COME TO MEXICO



COME TO SHERATON

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DRAMATIC

THE PRIVATE DINING ROOM AT **Romeo Salta,** once part of a turn-of-the-century mansion, is very grand indeed. The gold-and-white coffered ceiling has a frieze of gold-leaf mermaids; an immense fireplace of French burled walnut dominates the room; the walls bear life-size ceramic-tile portraits of the Knights of Malta in period costume. (The period is the twelfth to the sixteenth century—but if you look closely, you'll notice that one knight is wearing a more contemporary outfit under his flowing cape. That's the restaurant's founder, Romeo Salta, who was knighted in the sixties—on the same day Ed Sullivan was.) Dining here is like having a feast in a ducal palace.

This is a heavy, formal room—one of New York's dramatic spaces—but handle things right and it becomes less overwhelming. Bring in white tablecloths and white roses to set off the dark-wine-colored carpet; use tall candelabra; make sure no table conceals the magnificent fireplace (it doesn't work, but it's too beautiful to hide). Order passed hors d'oeuvre rather than the appetizers in stainless-steel chafing dishes (not very Edwardian) often featured here.

You're in for a six-course dinner, so relax. Begin with a roast pepper with anchovies, capers, oil, and vinegar (and crusty bread). The second course is soup. Choose the stracciatella—a thin, tasty broth with steamed spinach leaves, beaten egg, and a tossing of coarse grated cheese. Next you'll have pasta, and you should try pappardelle Giovanni—triangles of homemade pasta with a spicy red sauce. "Hay and straw," the green and white noodles with cream, prosciutto, peas, and cheese, is very popular also (tell them you don't want any peas). Now, the entrée: veal scaloppine with Marsala, or a rare mignonnette of beef. Then a green salad with a cheese tray. Desserts here can be overly rich, so, for balance, have fresh strawberries with zabaglione sauce and strong coffee.

The room may be reserved for groups of 20 to 55. A six-course dinner (passed hors d'oeuvre on request, appetizer, soup, pasta, entrée, salad, dessert, and coffee) is $40.50 per person. (Add $2 per person if you want a cheese tray.) Drinks are $3.25 each; you'll pay $1 less than the wine-list price for each bottle of wine. (The least expensive wines on the list are $14.95.) Add tax and 20 percent tip. You may use the room for as long as you like

The private room at Romeo Salta, 30 West 56th Street (246-5772), is available for private parties from noon to 4 p.m. and from 5 p.m. to about midnight Monday through Saturday. A.E., C.B., D.C., M.C., V. Call Salvatore Salta or Gino Signorini.

PARTY GUIDE
DE MARCO

DeMarco: A Highly Dramatic Setting for a Highly Dramatic Announcement.

THE HIGH DRAMA OF **DeMarco:** eight soaring cast-iron Corinthian columns, shimmering in the dim light. They've been in place since the building went up in 1881, and they are the only adornment in the room, except for the marble-topped bar in the front and the fresh flowers on white-clothed tables. Yes, you could do a Greek play here (put the chorus by the columns), but you could also have a sit-down dinner for 75, a dressy cocktail reception for 100, or even a costume ball. In opposition to the dreamlike décor (those silvery columns and the shadows they cast on the walls), DeMarco's food is robust and down-to-earth—mostly seafood and pastas—but cooked with a light touch.

You can begin with a beautifully sculpted salad of radicchio, Bibb, soppressata (Italian sausage), fingers of sweet red pepper and carrot, and

Hand model: Marcia, of Click. Diamond engagement ring from Baumgold Bros.

Gorgonzola dressing with walnuts. Have any pasta you want—"angel's hair," tagliatelle, linguine—tossed with lobster and cream; with scallops, shrimp, and cream; or with a nippy tomato-capers-and-olive sauce. And each pasta heap is garnished with a bright green basil leaf. There's umido di pesce (bouillabaisse). There's salmon baked in parchment with crème fraîche and a julienne of vegetables (this dish is velvety, perfect for the delicate eater). For dessert, have focaccia—DeMarco's version of chocolate dacquoise—crunchy and rich. On my revisit to the restaurant two weeks ago it had vanished from the dessert cart, but you can order it for a party—this is one dessert you wouldn't want to be sensible about. And, as a kindness, offer your guests a macédoine of fruits (kiwi, melon, berries) as a *digestif* before they go home.

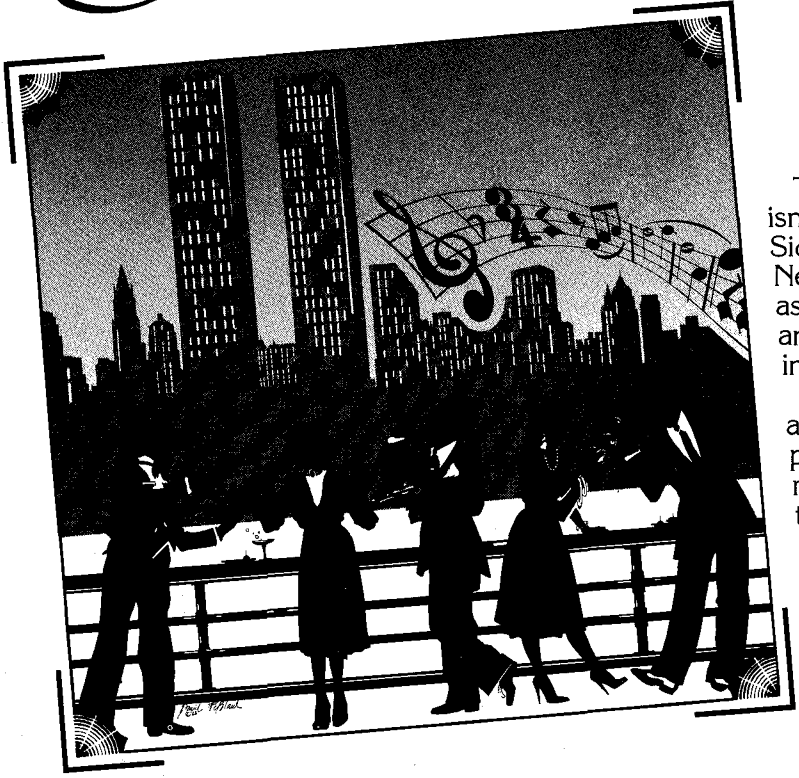
Groups of 60 to 100 may take over the restaurant for private parties. A seated dinner for 60 (salad, pasta, entrée, dessert, coffee, a glass of house wine) is about $50 per person on Sunday nights; the price is higher on other nights. Add $3 to $4 for each drink, and add tax and 20 percent tip. The same dinner for 100 is about $40 per person on Sunday nights; the price is higher on other nights. Cocktail parties for 60 to 100 are $20 per person and up for cold canapés (such as antipasto and seafood); the cost of an open bar depends on the time and length of the party. You may have the room for as long as you like.

DeMarco, 1422 Third Avenue, near 80th Street (744-2819), is available for private parties Saturday afternoons and Sunday nights, or other days of the week, with one month's notice. A.E., C.B., D.C. Call Patrick Whitfield.

Auntie Yuan: An Elegant Place for a Superb Chinese Lunch.

RIGHT NOW **Auntie Yuan** is one of the hottest nighttime restaurants in town. Not only does it serve superb Chinese food, it's one of the most beautiful dining rooms around: black lacquered walls, a spotlighted white orchid, rose, or tulip at each table, beigy-pink cloths, black-and-white flowered service plates with a delicate thread of green in the pattern. And the waiters (most of whom aren't Chinese) move about with the ease of well-trained, very savvy New York waiters, reciting menus, describing each item so you don't have to wonder what—say—"Buddha's shreds" are.

Corporate luncheons are popular here, too; men and women weary of executive dining rooms and healthy nouvelle are taxiing over, shiny noodle soup on the brain and crackling duck skin on the expectant palate. For your luncheon, you might choose the seven-course ($35 per person) meal served at a *Wall Street Journal* luncheon party this winter: First, spring roll—crisp and shardlike—and with it a helping of tiny barbecued quail. Next, a fragrant salad of thin fried white noodles with bits of roast-duck meat, scallion shreds, and iceberg lettuce garnished with pungent flakes of coriander. Then a bowl of shining black mussels in oyster sauce—sweet and lusty, nice and sticky. After that, a pancake, folded into a triangle and filled with crisp duck skin (a triumph!). Then, orange beef (nice and



Fall in love with New York at twilight.

The best Cocktail Lounge in New York isn't on the East Side, isn't on the West Side, it's all around the town. See the New York skyline come alive with lights as you enjoy cocktails, hors d'oeuvres and dancing to a live band, while cruising the waterways of Manhattan.

Twilight Cruises sail every Wednesday and Thursday evening, departing promptly from Pier 83 at 7:30PM and returning at 9:30PM, $35.00 per person, tax, tips and open bar included. Jackets required. Major credit cards accepted. No refunds. **For reservations, phone (212) 563-3200. Circle Line Plaza, West End of 42nd Street.**

CIRCLE Line

spicy) served with a sauté of spinach and ham on fried rice. Dessert was green-apple sorbet with a good tang.

There is a private room that seats 26. If your group numbers 75 to 120, you may take over the entire restaurant for three to five hours at luncheon and up to seven hours at dinner. A seated luncheon for 26 to 125 (appetizer, salad, mussels, duck pancakes, beef entrée, rice, and dessert) begins at $35 per person. Prices can go higher, depending on the entrée. Add $3.75 for each drink, $11 per bottle for house wine, tax, and 15 percent tip.

Auntie Yuan, 1191 First Avenue, at 64th Street (744-4040), is available for private parties daily from noon to 3 p.m. and from 5 p.m. to midnight. A.E., D.C. Call Ed Schoenfeld.

THE FIRST THING YOU NOTICE at **One Hudson Café** is the wall tapestry, a late-seventeenth-century Flemish piece. Faded and muted, but luminous, it depicts Julius Caesar holding a laurel branch among prophesiers, a kneeling maiden, eagles, et al.; its soft golds, blues, greens, and sienna reds give the room aristocracy (this is *not* the spot for designer jeans). The space is flatiron-shaped and high-ceilinged—the building dates from the late 1800s. The walls are pale green; at the tall windows, green Levolor blinds shiver with the movement of the traffic outside; the dark-wood Art Nouveau–style banquettes are backlighted; at the rear of the room, near the rough brick wall, tall vases spill over with fresh flowers. Credit the cool elegance to owner-chef Tsuyoshi Horita (formerly executive chef at the Russian Tea Room), who designed the café.

This is *the* place for a serene seated dinner for any group, from bankers to artists. (You can reserve the restaurant for a private party if your group numbers between 40 and 70.) Or have a wedding brunch. By day the sun pours in; by night the room is cool and sedate, so hire a good jazz combo to liven the mood.

If you want an hour of cocktails before dinner, chef Horita will prepare some dazzlers: small barquettes filled with lemony mousse and topped with tiny asparagus spears; deviled quail's eggs garnished with caviar (two little eggs to a round of bread); cucumber boats garnished with miniature shrimp and dill; snow peas slit and filled with a chive mousse and garnished with a sun-dried tomato—a gorgeous canapé that looks like a tiny canoe for tiny green giants.

At your seated dinner, order the salmon board as appetizer—it's a plate of smoked salmon, gravlax, and salmon

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JUNE

TUES 5	**European Ceramics, Glass & Paperweights** **–and–** **Costume, Textiles, Toys & Dolls**
SAT 9	**Antique Arms & Armour**
TUES 12	**Old Master Paintings, Furniture, Decorations & Rugs**
FRI 15	**19th & 20th Century European & American Paintings**
TUES 19	**19th Century Rugs, Porcelain, Works of Art, Sculpture & Furniture**
WED 20	**Continental, English and American Silver**
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tartare (very zingy). Or have mussels steamed in white wine and leeks. The sautéed chicken breast with apple and Calvados needs more Calvados; the escalope of salmon in watercress is delicate-tasting but cautious. But ah, that outstanding pecan tart—thin crust, each sugar-glazed pecan positioned so that it radiates from the middle like petals from the center of a flower. Just right with espresso. There's a lavishly chocolate cake with crème anglaise sauce.

A seated brunch or dinner (appetizer, entrée, salad, dessert, coffee, house wine, 45-minute open bar) is about $45 per person. Prices can go higher or lower, depending on your choice of entrée. Add tax and 20 percent tip. Cold hors d'oeuvre will cost between $10 and $15 per person. A buffet dinner for 40 to 70 is about $45 per person, including a one-hour open bar. You'll have the room for four hours.

One Hudson Café, 1 Hudson Street (608-5835), is available for private parties at brunch Saturdays and Sundays from 11 a.m. to 4:30 p.m. and at dinner Sunday through Tuesday from 6 p.m. to 2 a.m. A.E., M.C., V. Call Andrea Winter.

THERE'S SPARKLE, ENERGY, and a riot of gorgeous glitz in **Fiorella**'s two party rooms (one seats 50, the other seats 70, and they connect). You're going to let loose and relax in this place, with its mirrors, dramatic flowers, Oriental rugs, and dazzle of electrified gas lamps. Have a brunch here, or a late-night party. At either time, here's what to order: thin-crust Neapolitan pizza (two people can share one) topped with melted goat cheese or veal sausage or smoked salmon with dill, bacon, and crème fraîche. And "brother bruschetta," a canapé of country bread toasted with Tuscan olive oil and spread with goat cheese, tomato, and basil (this is an addictive party food, and much better to eat with a drinker's brunch than sweet-tasting stuff). You may also have fresh and garlicky mussels on the half-shell, mozzarella oreganate, torta rustica (Italian quiche), and stuffed mushrooms (not sampled). Finish with fresh fruit and some pastries.

A cocktail party for 25 to 120 (unlimited hors d'oeuvre, open bar, unlimited house wine) is $16 per person for the first hour and $12 per person for each additional hour. (You may have more appetizers, at a higher price.) Add tax and 20 percent tip. If your group numbers fewer than 25, you must pay a $50 room charge. If you want to add fruit, dessert, and coffee, the price will be $6 additional per person. Fiorella's buffet brunch (one champagne cocktail or mimosa per person, green salad, a choice of one entrée from a menu that includes cannelloni verde with bolognese sauce, eggplant with ricotta and mozzarella cheese, several egg dishes, fresh strawberry melba or chocolate mousse, and coffee) is $23 per person. A seated dinner for 25 to 120 (appetizer, salad, entrée, vegetable, dessert, and coffee) is $31 per person. Add $3.25 to $3.75 for each additional drink, $8.95 per bottle for house wine, tax, and 20 percent tip. For this brunch or dinner, your group may have the party rooms for four hours.

The private rooms at Fiorella, 1081 Third Avenue, at 64th Street (838-7570), are available for private parties daily. A.E., C.B., D.C., M.C., V. Call Carol Rose.

Nirvana: COLORFUL, EXOTIC, just the place to celebrate ten years of a heady, sensual marriage; just the place to bring anyone you know who leads a drab, awful life. Step off the elevator and you're in mogul paradise. (Even the elevator doors get into the act—they're painted with a garden scene of risqué and poetic goings-on.) Billowing from the ceiling, covering the walls, draped everywhere, is fabric of brilliant gold-, red-, and blue-printed Indian cotton . . . colored like a heap of jewels. In the background, sitar music shivers and weeps, and the air smells of spice.

Each of the booths in the bar area is enclosed with a carved-filigree wood screen. Somewhere in the beautiful darkness sparkles a pygmy-size jeweled elephant made of cotton and covered with sequins. Walk up three steps to the tented dining room and you'll see all of Central Park through the glass wall; the view at nighttime is stupendous. The service here is as polite as it is dramatic, especially when the waiter serves the poori—a huge, airy balloon of bread that deflates as it's cut (eat it immediately). The waiter brings some peppery lentil wafers (pappadum), a cucumber-and-yogurt dish (raita), mango chutney; request some red-onion relish. Be sure to ask for a dish of dhania chatni, a most marvelous mint-and-coriander chutney that cools (and heats) the mouth.

There are several outstanding dishes here. Some have such great pungency that your eyes will tear. (Have you ever had a case of cinnamon eye? You will—and it's really rather pleasant.) One entrée, jheenga shorsha, is a Bengali specialty made of shrimp cooked in a velvet-creamy mustard-scented sauce, and it is sumptuous. A fierce, fresh dish from the Continental menu: chicken cutlet, in a light crumb batter, seasoned with scallion and fresh ginger. And fragrant and fiery shahi baigan bharta—

broiled and puréed eggplant cooked with tomato, fresh ginger, and spices. The menu puts three stars next to saag gosht to warn of its fiery intensity: It's a superb-tasting entrée of lamb pieces braised in spinach and fresh ginger. The scented rice pilaf served with the entrées is nicely bland against all of this fire.

I found the pastry turnovers (samosas) doughy and not crisp enough on several visits, so for appetizers order tandoori kabobs (lamb kabobs) and beef frazers (beef kabobs). Finish with a cooling dish of saffron yogurt and go home happy—you've been in the land of the lavish.

A group of 75 to 100 may take over the restaurant for a private party. (If your group is smaller—50 to 75—you must pay a rental fee of $295 per hour, plus tax). A seated dinner for 75 to 100 (appetizers, balloon bread, lentil wafers, chutneys, yogurt dishes, one shrimp dish, one vegetable dish, the lamb dish, rice pilaf, dessert, coffee, open bar, house wine, tax, and 15 percent tip) is $49 per person. Kosher or vegetarian banquets are also available.

Nirvana, 30 Central Park South (486-5700), is available for private parties daily from noon to 1 a.m. A.E., C.B., D.C., M.C., V. Call S. Ullah.

THE ONLY KIND OF PARTY TO have at **Café Seiyoken** is a huge, happy, wild bash: a party after a Bette Midler opening, an evening fund-raiser for the dramatic arts. This is a show-biz place where the guests should preen, make noise, shine; personal and cozy it isn't. There's energy, electricity, and conscious style in this enormous brasserie, done in a raffish, irreverent combination of Art Deco and Japanese décor. The tall support columns have glass capitals that look like shoji screens; the zebra-print banquettes recall the ones at El Morocco in the 1940s; over the sushi bar there's a painting of an ocean wave breaking over the Brooklyn Bridge. In the center of the room stand the sushi chefs, wearing their Hawaiian shirts. The sushi and Oriental-style appetizers they flamboyantly create are tasty, casual munchies—nothing overwhelming.

To take over the restaurant for a party, your group must number 180. A seated sushi-and-champagne party (three kinds of sushi, three hot appetizers, Japanese noodles, beef with scallions, and house champagne) is $50 to $75 per person. Add $4 for each drink, tax, and 20 percent tip. Your group may have the room during restaurant hours.

Café Seiyoken, 18 West 18th Street (620-9010), is available for private parties for luncheon daily from 2 p.m. to 5 p.m.

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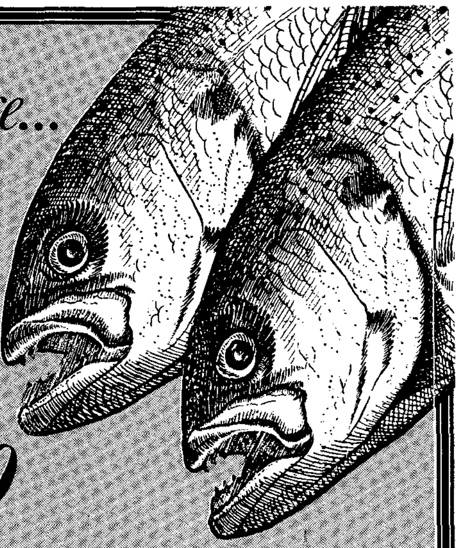

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YOU STEP INTO THE PAST when you step into **Christian Thee's** house. Thee (pronounced "see") is a set designer with a party space full of beautiful illusions he creates with clever trompe l'oeil. While you're gathering in his atrium, walls will be pushed back to reveal hidden rooms and wonderful vistas. (There are eleven secret doors you're told about, but you'll never be able to spot them.) None of this will strike you as gimmicky; you'll simply have a pleasant sense of fantasy, of an era that has vanished.

You pass a parked truck (trompe l'oeil, of course) as you enter through Thee's garage; he lives at the end of a quiet Brooklyn Heights street. Inside, things are much more elegant: The whole place is an atrium, with a tiny green "garden" (wool carpeting) with a real pool, real rocks, and real plants in the center. On one wall you see a blue evening sea and a faraway Victorian-style pavilion, all lit up, where shadowy figures dance. This was inspired by the turn-of-the-century pavilion at Brighton, England, and it's backlit and very tricky. On another wall there's a pleated curtain; this wall gets pushed back to reveal bookcases. Then things shift again, and you're facing an old porch (trompe l'oeil) with worn wicker rockers; in front of it, there are sand dunes, sea grass, and a hazing blue sea.

The most theatrical set change should be saved for dinner: Thee pushes back yet another wall to reveal a sunken dining room with table and chairs. But these are real (though the woman in the low-cut white lace gown, gazing into a garden through a French door, isn't). If you're having up to 75 for cocktails or up to 50 for a buffet and you want yet another room to materialize, Thee will tap a bookbinding on a library wall, the wall will roll back, and you'll be in his Edwardian bedroom, with its armoire, its objects, its painting of an English dandy in top hat and ascot.

Thee charges $500 for a six-hour use of his home. He does some catering when time permits; I tasted his Cornish hen filled with grapes and walnuts and glazed with an orange liqueur, and it was delicious. For cocktail parties and buffets, he suggests that you use the caterer Yura, whose solid and artful food I have sampled and admired. She recommends these canapés: mussels on the half-shell with red-pepper mayonnaise, sesame-beef strips, country ham on biscuits with mustard and maple cream, saucisson à l'ail (garlic sausage), cold dilled shrimp, mushroom fritters. If you're ordering a buffet supper, be sure to have her coulibiac, with its lemony, hollandaise-sauced salmon filling.

A cocktail party for 75 (eight or more hot and cold hors d'oeuvre) is $12 to $20 per person. Yura will provide bar setups and will arrange for the rental of linens, china, and glassware, which will cost about $8 per person. You'll need one bartender, two to three waiters, and two kitchen assistants; the charge for each is $70. A buffet supper for 50 (including food, trays, serving pieces, and bar setups) is $25 to $40 per person, plus the rental and staff charges above. Add liquor costs and tax.

Christian Thee's house is available for parties at any time. No credit cards. Call Thee at 834-1513 and Yura at 624-9347.

La Belle Epoque LOOKS LIKE A slightly naughty turn-of-the-century French ballroom—or at least a decorator's composite of Paris in the 1890s. This impeccably cared-for loft has old brick walls bearing vintage Paris street signs, floors of antique painted tile, wrought-iron balcony railings, café tables, bottle-green velvet banquettes and drapes, an old tin ceiling, clay urns, flowers, tall gilded mirrors, electrified gas lamps, a stage for an orchestra, a pewter-topped bar with a stained-glass peacock mounted above it, . . . not one under-decorated corner here! It's beautiful, it's overdone, it's fun, it's dramatic. And what's more, caterers *adore* the place, because the kitchen has a six-burner commercial stove, two ovens, a grill, a commercial refrigerator, lots of stainless-steel worktables, a freezer, cabinet space, even a freight elevator. (One night I observed a caterer doing a spun-sugar number here. She was preparing dessert for 120. No sweat.) What kinds of parties are held in this perfect place? All kinds—law-firm dinners, perfume-company promotions, cocktail receptions, anniversaries, dances, brunches.

This 3,000-square-foot space holds 160 for cocktails or seats 125 for dinner. The rental fee is $1,500 for five hours and $300 per hour after that. The charge includes enough tables to accommodate 125, and chairs for 36 guests; extra chairs are $3 each. You bring in your own caterer. (The caterer will not be charged for two hours of setting up before the event or for one hour's cleanup after it.)

La Belle Epoque, 827 Broadway, at 12th Street (254-6436), is available for private parties at any time. No credit cards. Call Laurence Baas.

This is the first of a two-part article.

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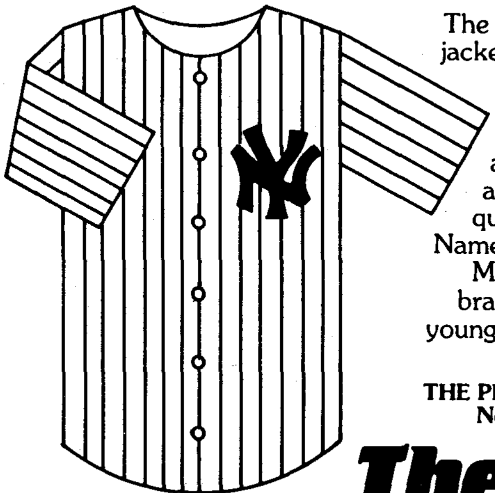

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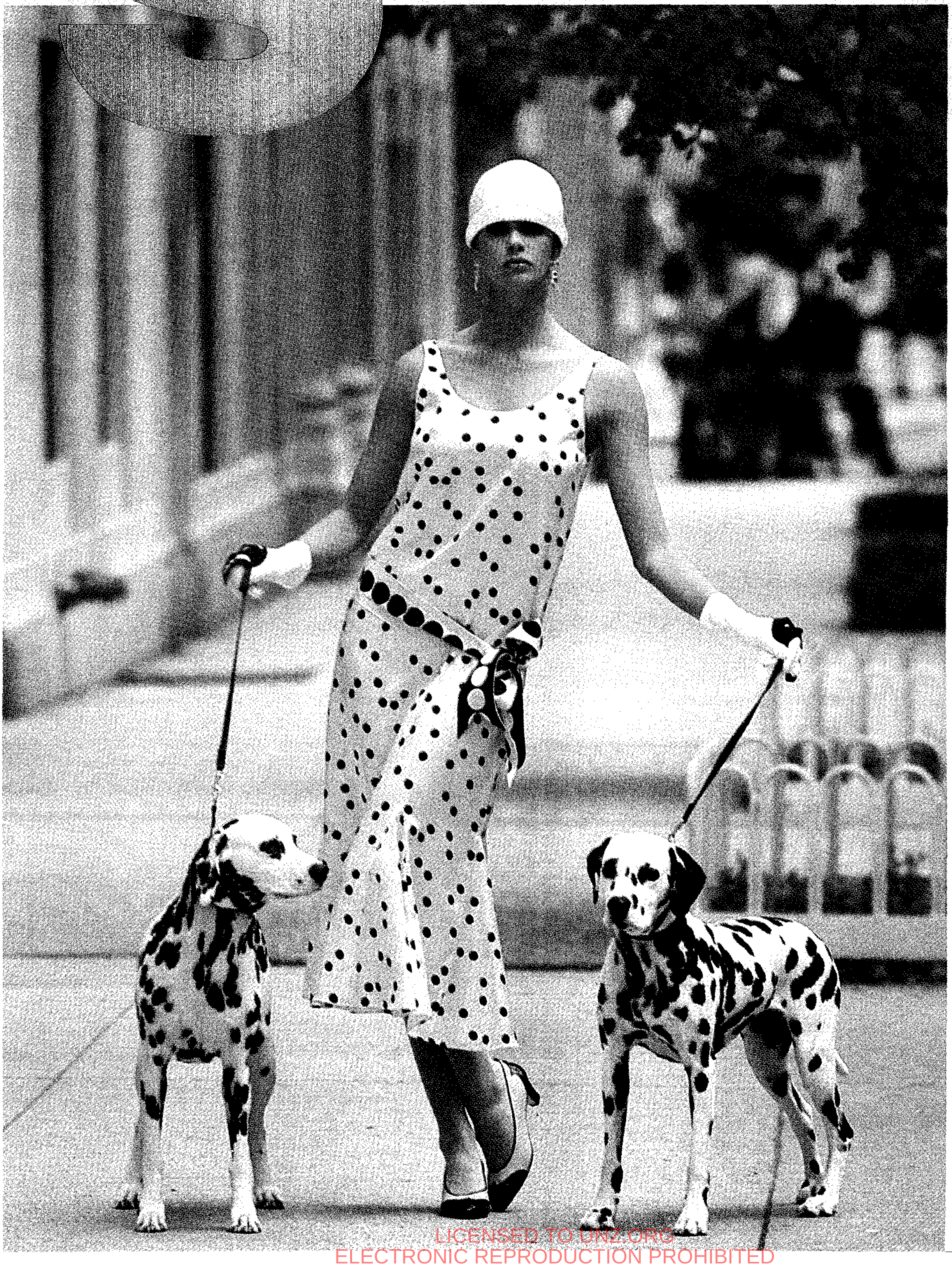
WHEN IT SIZZLES

By Wendy Goodman

Photographed by Alex Chatelain



Rayon-and-acetate dress by Regina Kravitz, about $145 at Bonwit Teller, Kavala (1 Astor Place), La Rue des Rêves (139 Spring Street), Lord & Taylor; straw hat by Patricia Underwood, $135 at Bergdorf Goodman; kid gloves by La Crasia, $40 at Bloomingdale's; silver-plated earrings by Coro, $15 at Design Observations (282 Columbus Avenue, at 73rd); spectators, $280 at Manolo Blahnik (15 West 55th Street); stockings by Berkshire. Model: Elle, of Click.

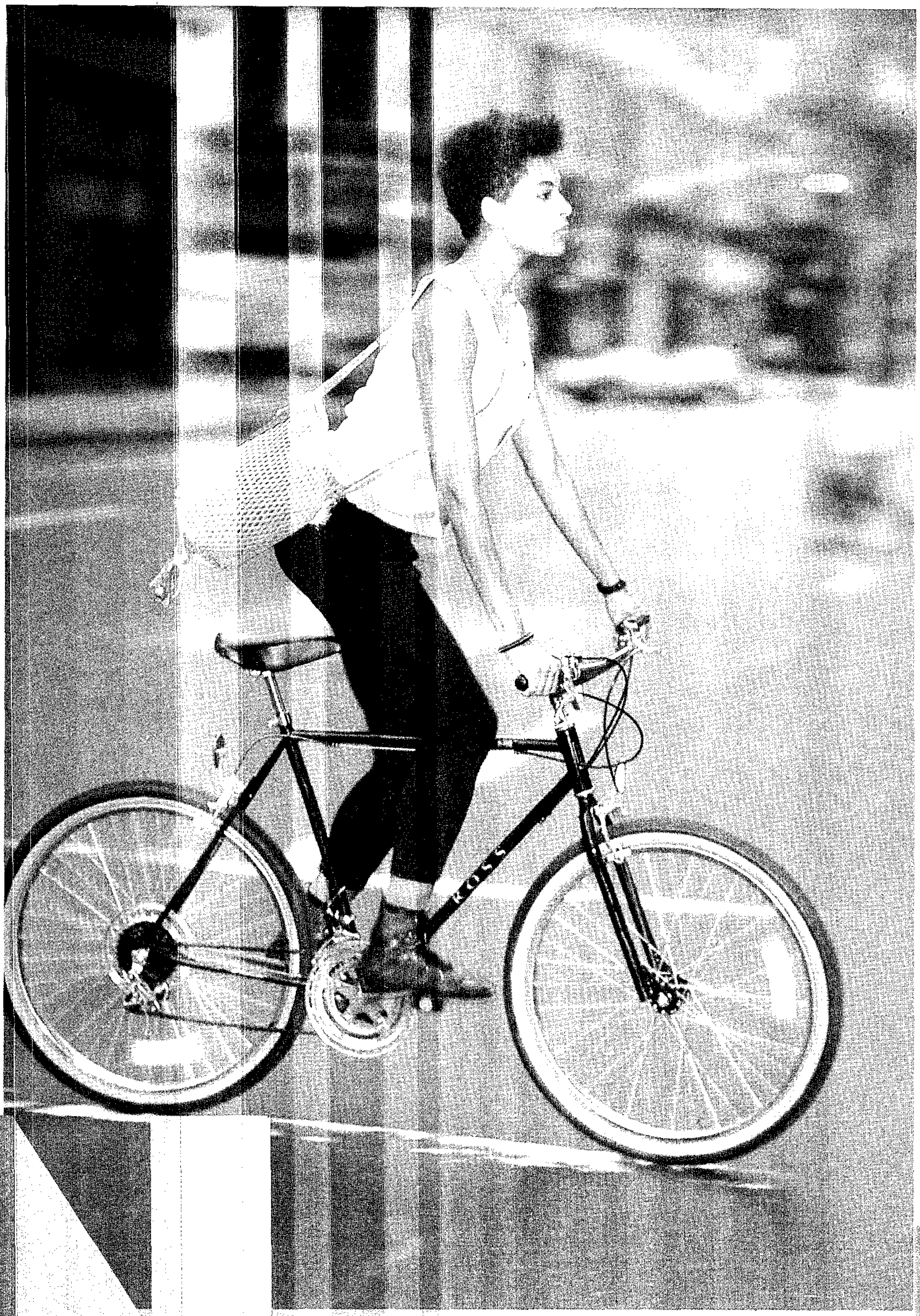
Dalmatians from All-Tame Animals.

Hair: Alex Hilliard. Makeup: Rumiko.

Fashion associate: Valarie Ebeier.

Left: cotton T-shirt by La Coppia, $55, and handwoven-cotton shorts by Zipizapé, $39, at Tianguis Folk Art (284 Columbus Avenue, near 73rd). Model: Jette Storm, of Ford Models.

Male model: Marc Parent, of Click. His shirt from Agnès B. and shorts from Tous les Caleçons. Chair from Jensen-Lewis. Plants and accessories from Elan.



Cotton sweater vest, $45 at Charivari Workshop (441 Columbus Avenue, at 81st); cotton T-shirt by Esprit, $12 at Abraham & Straus, B. Altman, Lord & Taylor; cotton snap-front pants by Studio V, $90, and cotton socks by Midget, $8, at Barneys; watch by Daniel Mink, $250 at Bloomingdale's, Macy's, Saks Fifth Avenue; plastic bracelet, $2.50 at Design Observations; mesh bag, $125 at La Bagagerie (727 Madison Avenue, near 64th); rubber-mesh sneakers, $40 at Kenneth Cole (353 Columbus Avenue, near 77th). Model: Mariama, of Click.

Bicycle from Stuyvesant Bicycle.

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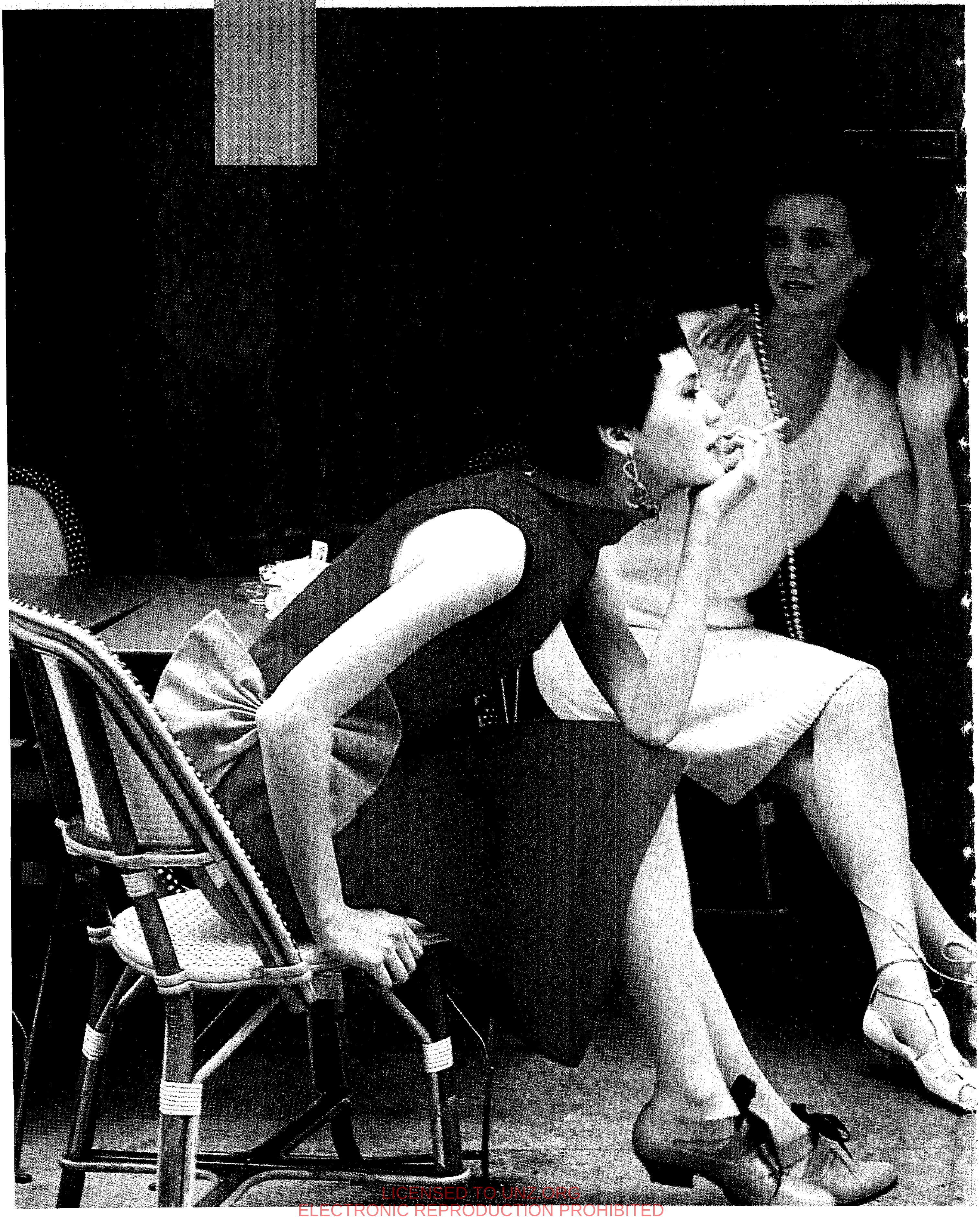
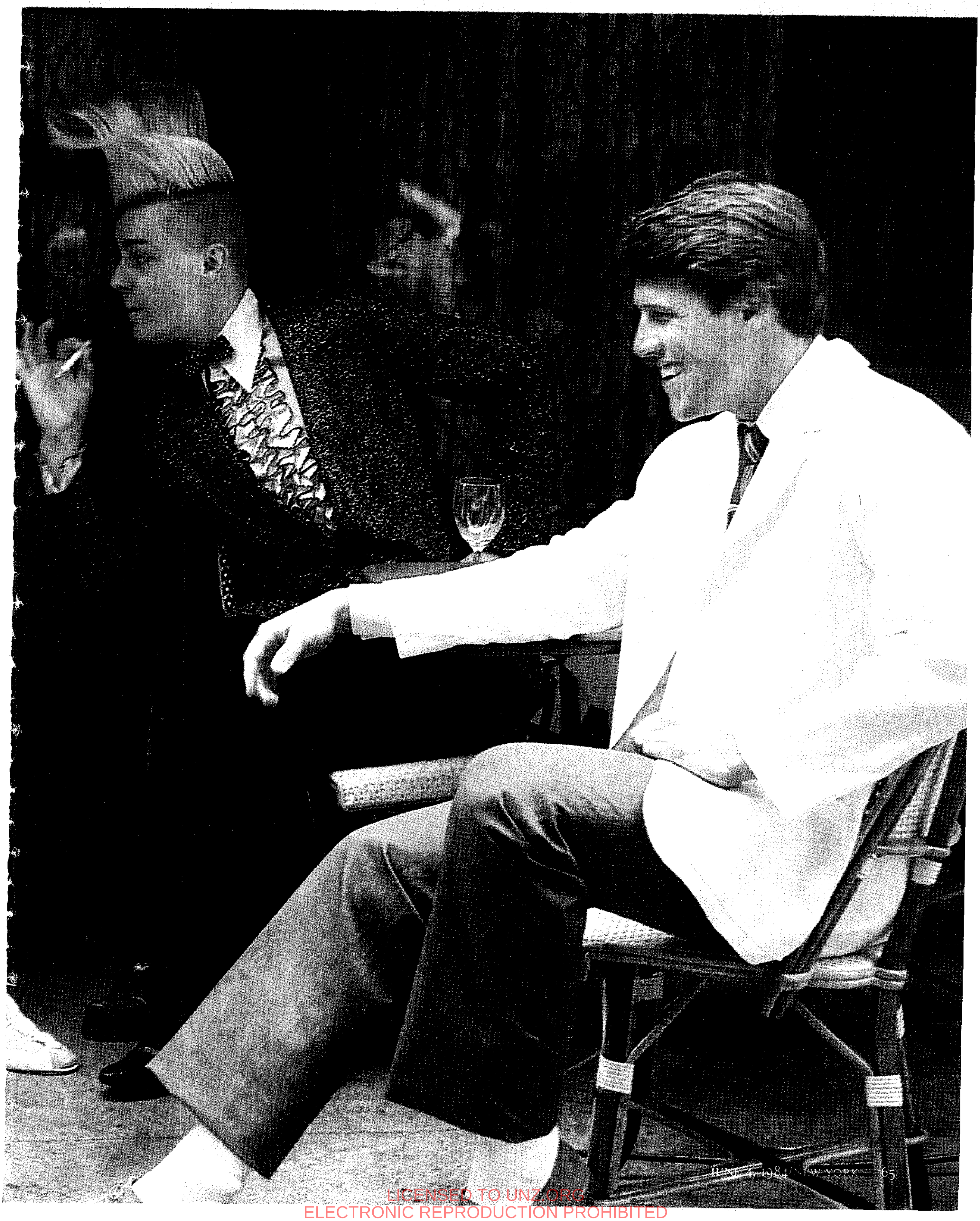
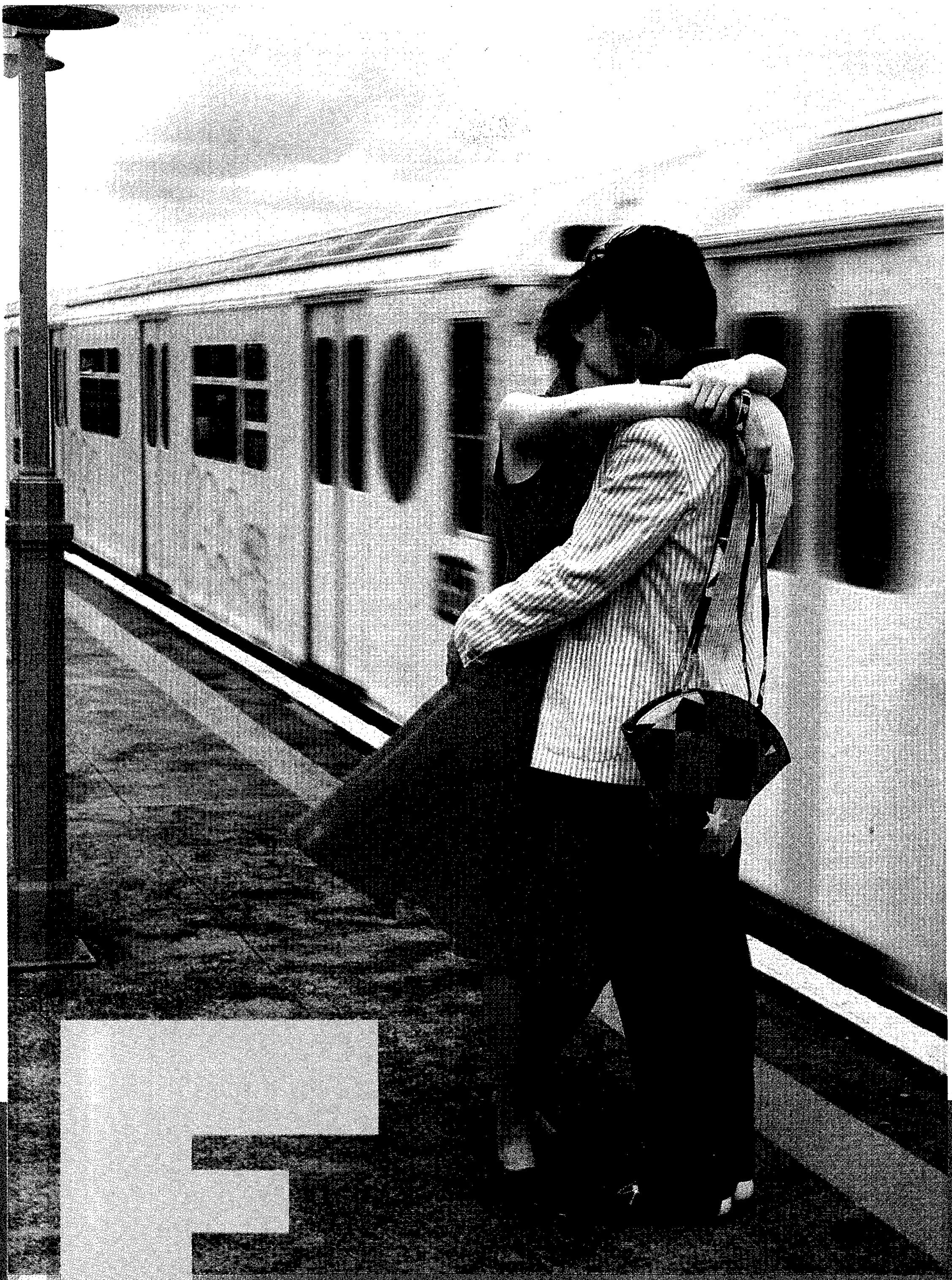


Red cotton sweater dress by Robert Molnar, $345 at Le Grand Hotel (471 West Broadway); leather belt, $130 at Joseph Tricot (804 Madison Avenue, near 67th); glass earrings by Eve Kaplan, $17.50 at Detail (204 Spring Street). Model: Ariane, of Click. White cotton sweater dress, $145 at Joseph Tricot; glass earrings, $8.50 at Detail; silver-plated-brass necklace by Debra Fine Yohai Designs, $85 at Henri Bendel; sandals, $240 at Manolo Blahnik. Model: Stella, of Click.

Male models: Daryl Janney (right), of Click, and John Sex. Daryl Janney's clothing from San Francisco. Photographed at La Goulue.





Cotton dress, $135, and patent-leather belt, $50, at Margaret Howell (840 Madison Avenue, near 69th); beaded bracelets, $6 each at Design Observations; rubberized-cotton bag, $55 at La Bagagerie; shoes, $135 at Vittorio Ricci (645 Madison Avenue, near 60th). Model: Pamela Cook, of Click.

Male model: Ian Buchanan, of HV Men. His blazer from Agnès B., pants from Reminiscence, and shoes from Vittorio Ricci.

From city shorts and streetwise sneakers to a dress that would play in Deauville, they'll take the heat in style.

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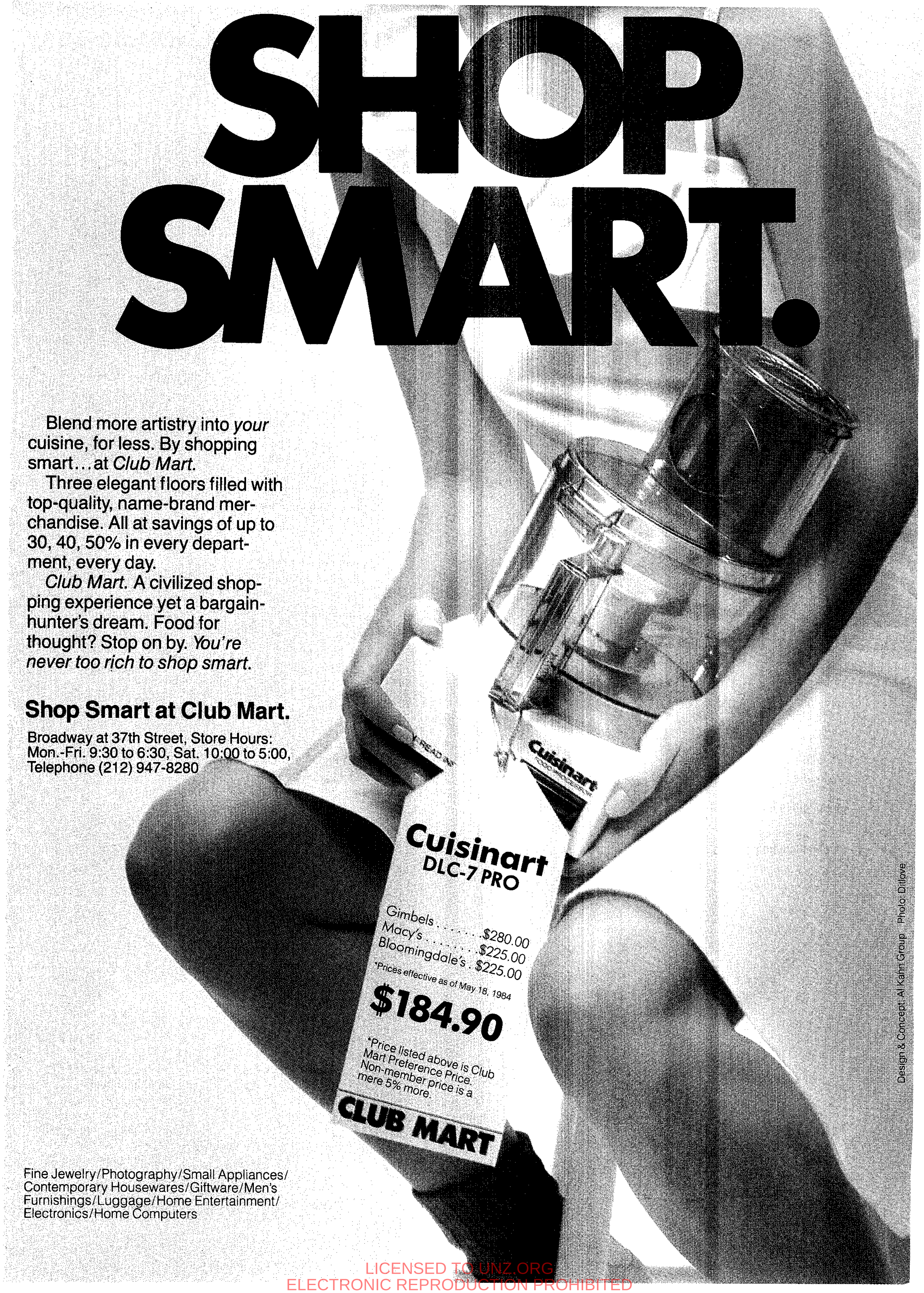
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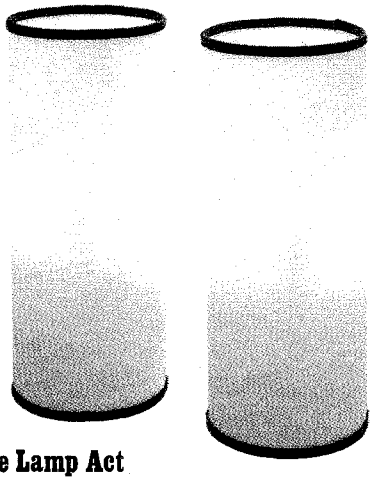
BEST BETS

By Nancy McKeon and Corky Pollan

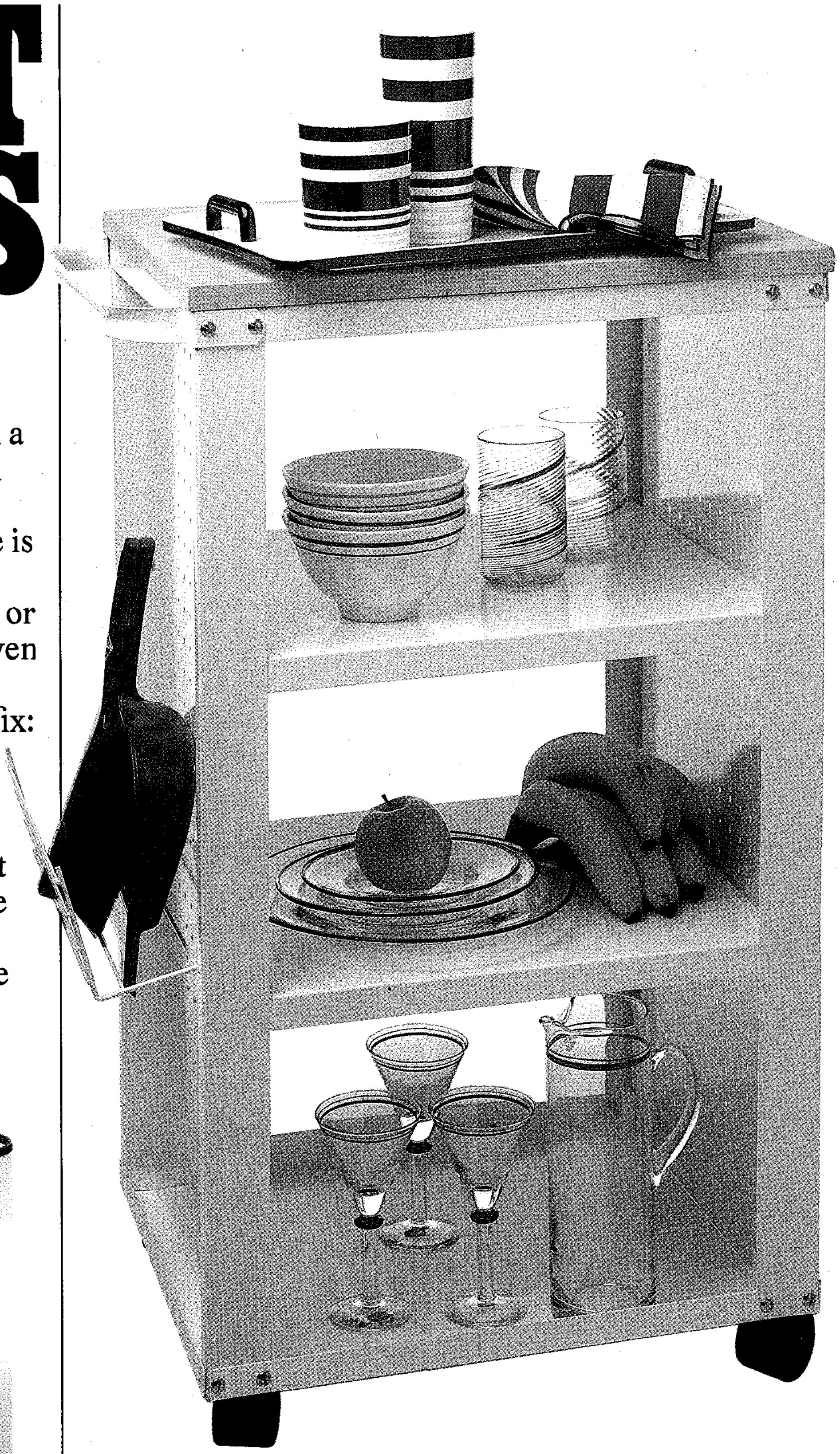
The first weekend in a summer house can be surprisingly bleak, whether the house is a rental that's been stripped to the bare facts or one's own Hamptons haven shrouded in drop cloths.

To the rescue, a quick fix: a splash of colorful vinyl to replace the mildewed shower curtain, a cart to roll the refreshments out to the deck before the ice melts. Here, a few all-round bright ideas for the bathroom, the kitchen, even the dreary little bedroom in the back.



The Lamp Act

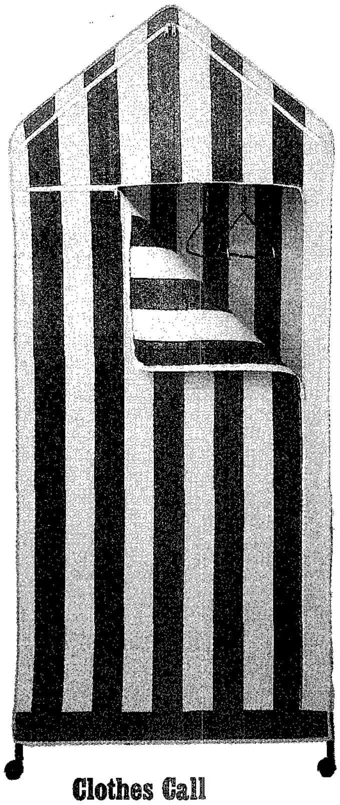
Handsome plastic lamps to brighten your summer life are $19.95 at Conran's, 160 East 54th Street, 371-2225, and 2 Astor Place, 505-1515.



The Wheel Thing

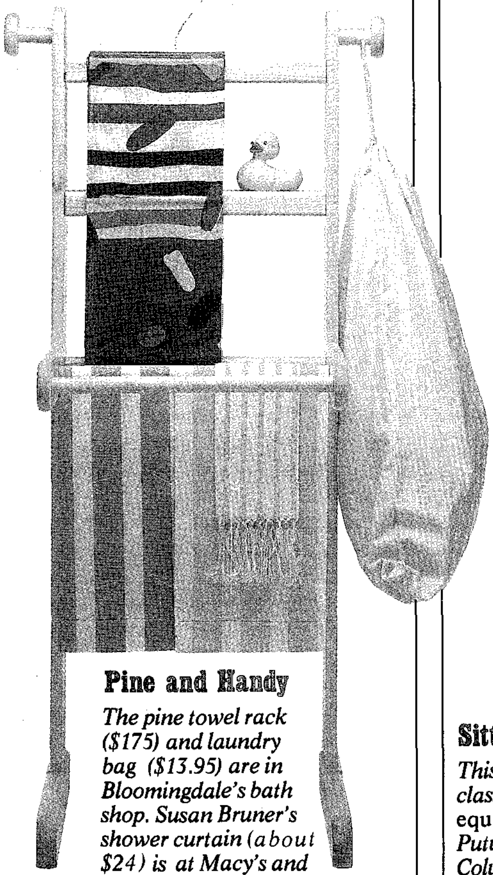
This rolling cart with butcher-block top is $59.95 at Lexington Bazaar (1037 Lexington Avenue, near 75th Street, 734-8119). Georges Briard's sleek plastic tray ($50 for two) is at Saks Fifth Avenue's Gift Gallery. Ralph Lauren's plastic Mariner glasses are four for $15 on Bloomingdale's seventh floor. The crisp cotton napkin is $5 at Barneys Chelsea Passage. Cereal bowls are $1.50 each at Conran's. Swirled glasses are $16 each from Frank McIntosh, at Bendel's. Glass plates are $20 to $40 at Barneys Chelsea Passage. The five-piece martini set is $40 on Bloomingdale's Main Course. The dustpan set is $3.50 at Conran's.

Photographed by Aaron Rezny.



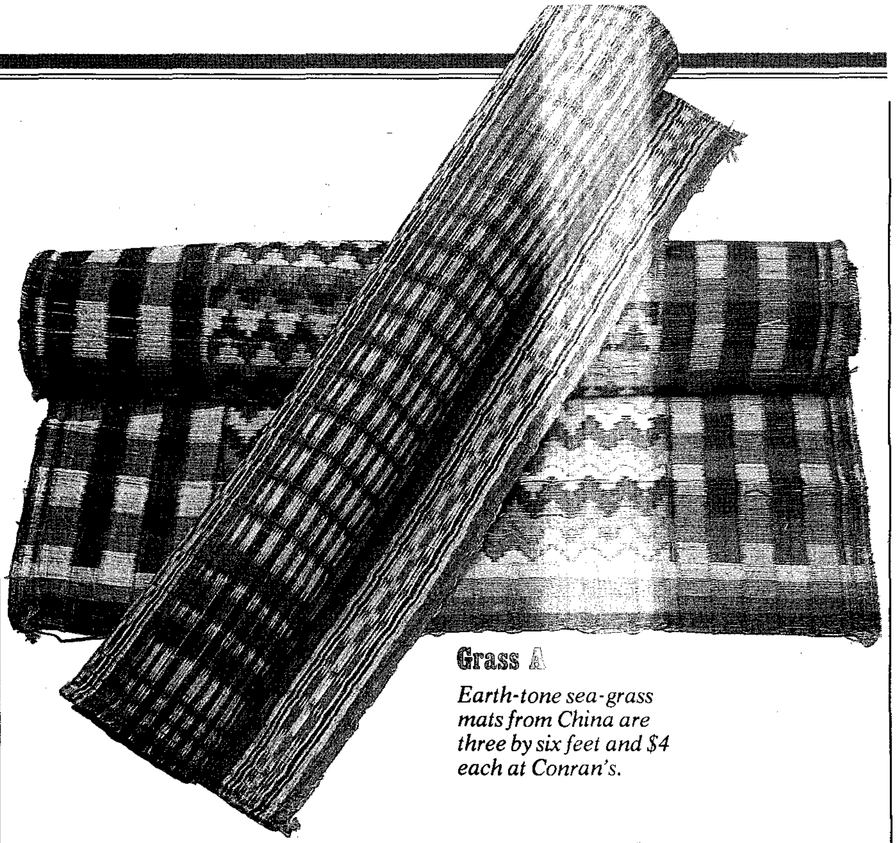
Clothes Call

This festive cotton-canvas closet, with storage shelf, is $195 in Bloomingdale's bath shop.



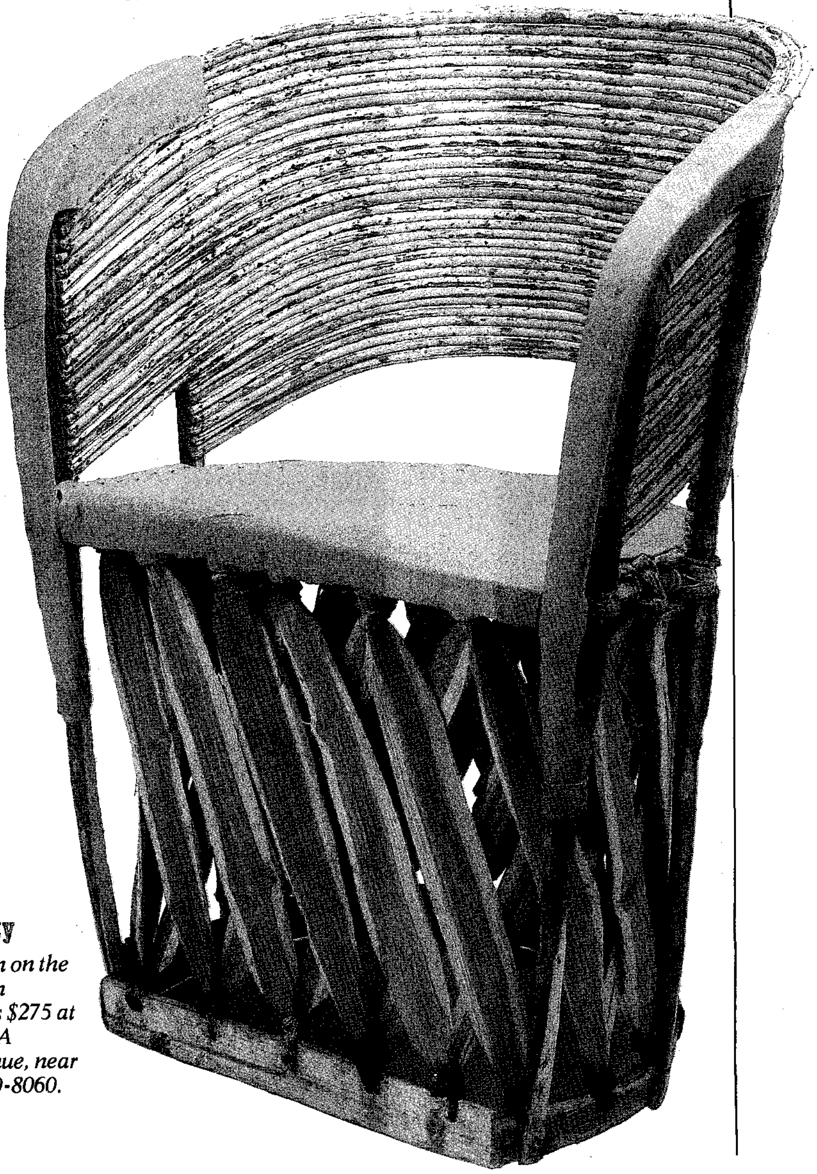
Pine and Handy

The pine towel rack ($175) and laundry bag ($13.95) are in Bloomingdale's bath shop. Susan Bruner's shower curtain (about $24) is at Macy's and Bloomingdale's. The linen towels ($10 and $15) are from Jane Wilner at Bendel's.



Grass A

Earth-tone sea-grass mats from China are three by six feet and $4 each at Conran's.



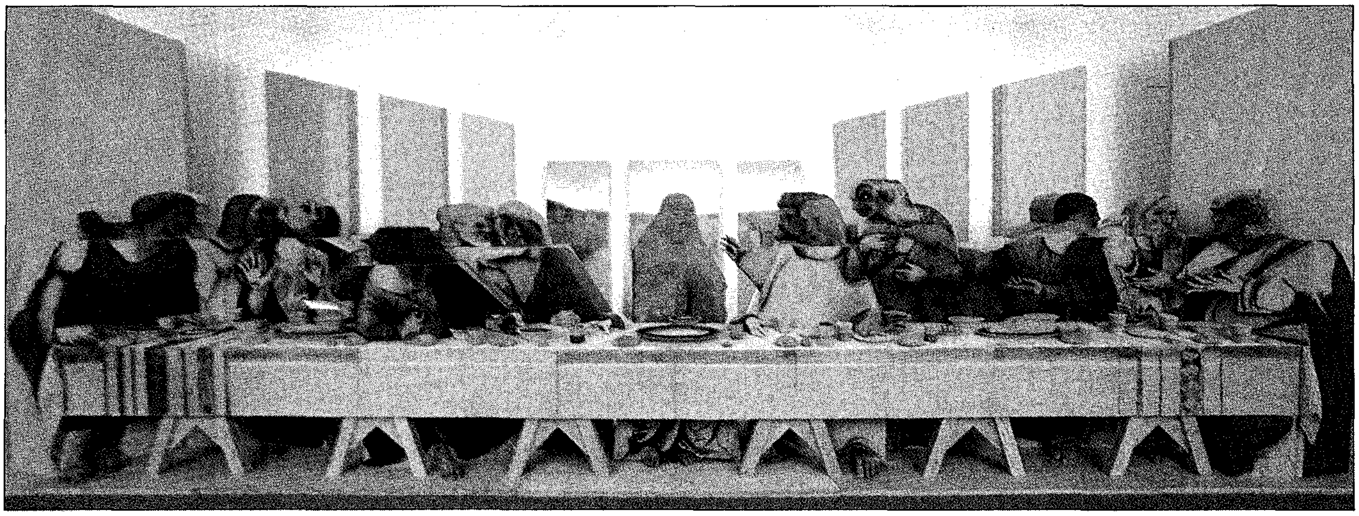
Sitting Pretty

This twiggy turn on the classic Mexican equipal *chair is $275 at Putumayo, 339A Columbus Avenue, near 76th Street, 799-8060.*

Art/Kay Larson

SUPPER WITH MARISOL

"...Her affectionate interpretation of the *Last Supper* swells with recollections of Leonardo's masterpiece..."



Gentle audacity: *Marisol's three-dimensional version, at Sidney Janis.*

AS LEONARDO'S *Last Supper* DISAPPEARS from its wall at the hands of Italian art restorers ("Art: The Latest Supper," February 13, 1984), its power as a cultural icon steadily grows. Before it is finally seized and turned to kitsch by the forces of ordinary life, **Marisol** has attempted to restore to it some of its dignity. Her plywood-plaster-stone-and-wood *Last Supper,* at Sidney Janis, is loaded with odd overtones: a Pop artist making a Pop homage out of a High Renaissance masterpiece. You hardly dare stem your outrage. But deep affection has always been one of Marisol's strong points, and deep affection is what you find here. Your outrage instantly disappears, and what remains is pure, uncomplicated pleasure at her feat of gentle audacity.

Marisol, on the lookout for interesting sculptural conversions, has already carved several variants on notable paintings, including Leonardo's *Madonna and Child with St. Anne and St. John,* which she did as a set of stepped tableaux in 1978. Pop artists seem especially prone to culture plundering. Roy Lichtenstein does a comic-book shtick with Cubism and German Expressionism. George Segal recently converted a few of Cézanne's sanctified apple-on-the-table still lifes into painted plaster reliefs that were both a Pop-traditionalist's act of homage and a sly attempt to cut an inch or two off the pedestal awarded to Cézanne by zealous art historians. Marisol may have seemed rather brash in her choice of subjects, but if everyone else can have a way with Leonardo's fifteenth-century meditation on betrayal, why can't she?

Like Segal, Marisol has never comfortably fit within the strict definitions of Pop. You suspect that both are primarily figurative sculptors who have learned to live with a modern consciousness. Because of Marisol's traditionalist bent, and her fondness for whimsy that borders on cuteness, she has not always been given her due. She is a commanding craftsman who can endow relief sculpture with more elegant pathos than is currently fashionable. Her effortless brilliance at joining seemingly unjoinable forms and materials puts to shame the relative awkwardness of Louise Nevelson's endless wood collages. Her greatest problem has always been not how to make sculpture but *what* to make.

When Marisol borrows another artist's composition, as she has Leonardo's, she solves that problem. Her interpretation of the *Last Supper* swells with recollections of Leonardo's grace. At the center is Christ, chipped from a hunk of salvaged New York City brownstone. "I saw His figure in the block," she noted. The stoniness of Christ is remakably apt since His body, in Leonardo's vision, is meant to be immovable at the center of uproar. In Marisol's sculpture, the uproar is also nicely done. Notice Andrew's upflung hands, cut out of laminated plywood and attached to the plywood box as a point of dramatic emphasis. Notice Bartholomew, at far left, and Philip, fourth from the right, whose heads, cut out of laminated wood a foot thick, are transcendent in their ashen pallor. The carved parts are especially satisfying. Simon's head is an elongated bubble, as though he had been caught in a time exposure while turning around. Judas—for Marisol and Leonardo, the composition's second most important figure—leans back, fourth from the left. His head has been carved from a solid beam of nearly black wood so dense that Marisol's blade would barely cut it. The metaphor is a remarkably nice one: Evil is denser and tougher—more obdurate—than good.

There are other figures in the exhibition, including a magical bronze Mark Twain attended by his familiars—two cats and a glowering bird—that was first seen at the Wave Hill Public Gardens, in Riverdale. But Marisol's other wood carvings tend to be cuter and more thoroughly Pop. The *Last Supper* is distinguished by its dignity: half of it Leonardo's, half his interpreter's. (110 West 57th Street; through June 8.)

POP ART DESCENDED ON EUROPE FROM America and Britain in the early sixties, in a blitzkrieg whose effects are still not fully accounted for. There is more good American Pop in German collections,

Photograph by Chuck Fishman.

for instance, than anywhere in the world, including the United States. And there are European Pop artists whose careers took very different directions from the ones we insular Americans ever hear about. Few people here paid much attention to German Pop—or to European art in general—until recently, when our arrogance caught up with us. That's why one of Germany's best-known local stars, **Sigmar Polke,** is only now having his second solo show in New York, at Marian Goodman Gallery. (His first was at Holly Solomon, in 1982.)

Polke's work may seem vaguely familiar; if so, take another look at David Salle. Both artists stitch fabric into their canvases and paint line drawings on the fabric (or canvas). Both, moreover, adore the complicated visual messages that result from this kind of transparent layering of trashy images from modern culture. But there are several differences. To begin with, Polke can draw with savage economy and great wit; Salle can't. And Polke has pursued these tactics since 1964 or 1965, about fifteen years longer.

But the most important difference is that Polke refuses to make a pretty painting. His works are flinty and conceptually dense—denser than Salle's, though not nearly as attractive. They tend to bully you into accepting them for what they are. Polke borrows the style of 1950s illustrations: the hard, descriptive, anonymous commercial images from science textbooks, instruction manuals, and grade-school readers. He can make a provocative drawing out of the most minimal of subjects—a pair of palm trees, a baffled rabbit—but usually there is a subtext. One painting at Goodman is streaked with silvery whites and blues, and dotted with yellow, white, gray, and black. At first sight, it looks like little more than a flabby abstract painting; on contemplation, it distinctly resembles a picture of rain on a windowpane. If you stare long enough, a diagram emerges from this obfuscating mist. The diagram, one of those perennials in the physics textbooks, shows an eye, a candle, and the sight lines by which the eye sees the candle reflected in a mirror. Polke has concocted a painting that is an illustration of transparency.

Polke hasn't had an easy twenty years: During minimalism and conceptualism, he wasn't fully appreciated, and now he's got imitators almost before he's got an American reputation. Lately he has tried to expand his horizons by making abstract paintings without the Pop diagrams; some of these dripping (and drippy) works are at Goodman, and they don't bode well. He wants to change his image, and the rest of us would rather get to know him first. (24 West 57th Street; through June 9.) ■

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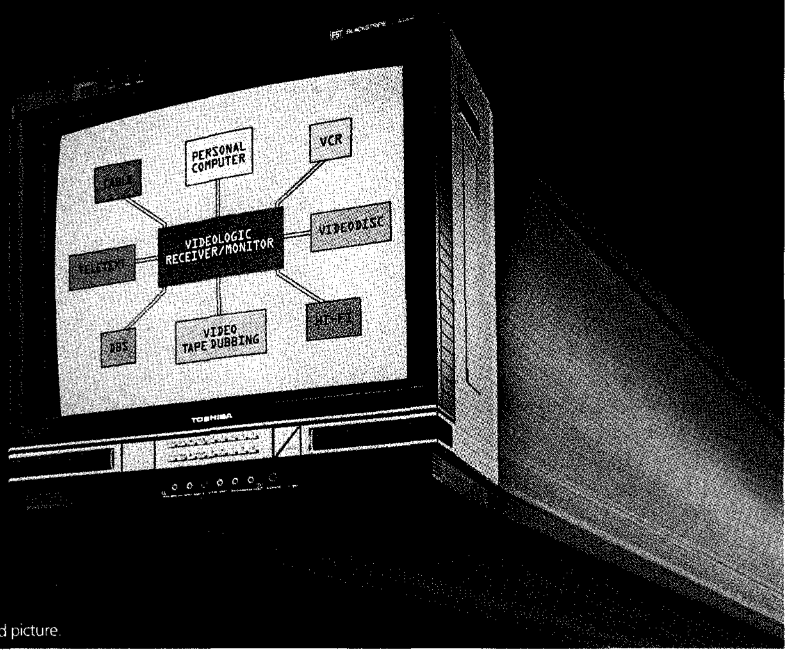

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Movies/David Denby

LOST IN THE THRILL MACHINE

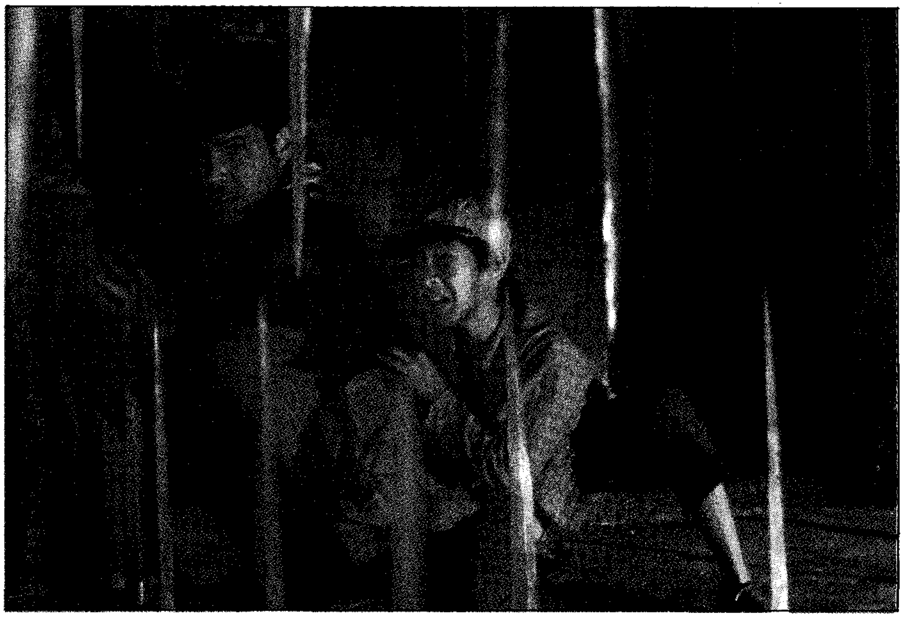
"...Despite its zippy visual thrills, the effect of *Indiana Jones* is heavy-spirited. There's excitement but no beauty..."

IN HIS NEW CLIFF-HANGER, **Indiana Jones and the Temple of Doom,** Steven Spielberg has competed with himself, topped himself, and defeated himself, all at once. The movie is a triumph and, at another level, a disaster. *All* of *Indiana Jones* is as exciting as the poison-dart-and-rolling-boulder opening sequence of *Raiders of the Lost Ark.* When it comes to thrills, this is easily the best-sustained idiot-adventure movie in film history. Two hours of wild chases, voodoo-cult gibberish, black blood drunk from skulls, children shackled and beaten, the heroine lowered, like a rack of hot dogs, into a flaming pit...

Fun! So much fun in fact that you come out feeling as if your bones had been ground into a very fine powder. Teenagers like being powdered, so they'll surely make the movie into another huge hit. But I'm not sure that children will enjoy it. At the preview I attended, a boy sitting behind me, perhaps eight years old, whimpered through the whole movie. He was not having a good time: He wanted to be taken *home.* And so did a few of his elders. "Let's go home and get into bed with a cup of tea," my wife said to me, looking ill, at the end of the movie.

Once again, George Lucas devised the story, drawing on thirties pulp fiction and movie serials, and Willard Huyck and Gloria Katz, expensive suppliers of plastic dialogue, wrote the screenplay. In *Raiders,* the intrepid archaeologist-hero, Indiana Jones (Harrison Ford), battled with comic-book Nazis in the Egyptian desert; in this picture, set in 1935 in India, he takes on the Thuggees—worshipers of the evil goddess Kali—who practice human sacrifice and enslave children.

The Thuggees are even more evil than the Nazis, but all they do is beat people, shout "Ooga-booga!" and many similar expressions, and lower their victims into pits, so Spielberg can't do much with them. In fact, he can't do much with anyone who stands still. At his best, Spielberg is a master of physical action so bizarrely overloaded and rushed that it becomes a new form of eccentric comedy. In *Raiders,* there was that splendid sequence with the Flying Wing warplane, its wheels locked, spinning around in circles, while on the ground Harrison Ford and a bald Nazi bruiser went at each other with their fists, ducking their heads each time the huge wing and propellers passed over. Visually, the sequence had the excruciating rhythm of a jack-in-the-box living inside a Cuisinart. In *Indiana,* before he gets to the Thuggees, Spielberg pulls off some comparable effects. For instance, Indy, his tiny Chinese sidekick, Short Round (Ke Huy Quan), and his bickering paramour, Willie (Kate Capshaw), jump out of an airplane holding nothing but a life raft. As the raft inflates in the air, slowing their fall, they somehow climb in, land right-side up on a snowy peak, slide down the mountain at Olympic Games speed, and go shooting off a cliff, falling 200 feet into the rapids below.



Dungeon of doom: *Harrison Ford and Ke Huy Quan in Steven Spielberg's movie.*

Other directors place people in jeopardy and then haul them out of it; Spielberg alternates states of peril and safety, perversely jumping back and forth perhaps four times in a sequence. Like the great silent comics, he knows it's not just thrills that count but the *linkage* of thrills in a rhythmically charged succession leading to a topper. And like a gambler made crazy by success, he keeps raising the ante.

Our three heroes, searching for a magic rock stolen by Thuggees from a defenseless village, enter the sinister Thuggee stronghold, the Palace of Pankot. Inside, after Indy and Short Round pass through dark, vile secret passages, Short Round leans against a lever in the wall, and huge spikes begin to descend from the ceiling. As the men howl, Willie struggles to get to them, shrieking and writhing as disgusting little creatures—scorpions, earwigs, damselflies?—crawl all over her. After thrusting her hand in a crevice full of more creepy-crawlies, and finding the whatsis outside the chamber that retracts the spikes, Willie joins the men inside, still screaming about the bugs, and accidentally leans against the lever, starting the spikes down *again.*

Even as you're watching, you don't believe that Spielberg's thrills are literally possible—the fizz, the extra jolt, comes from the way the action leaps beyond strict physical plausibility without quite losing physical *logic.* The action is possible in theory, not quite in life. And yet, at the same time, the tempo and razor-sharp editing of the thrills—with the most startling effects produced by cutting rather than the actor's movements—destroy the possibility of great movie poetry. Nothing breathes. Spielberg is giving us excitement without beauty.

After the high of the spike chamber,

Photograph by Keith Hamshere/Lucasfilm, Ltd.

Indiana Jones takes a disastrous turn. Indy, Short Round, and Willie arrive at the Temple of Doom, deep in the bowels of the palace, where a lunatic high priest (Amrish Puri) presides over obscene rites. As turbaned fanatics chant for death, the priest reaches into the victim's chest, pulls out his heart, and sends him into the fiery pit. Fun! Fun! There are bizarre cruelties and a whole slave army of children suffering in a mine somewhere below. Spielberg has himself quite an orgy here. This lurid and gloomy trash goes on and on, without a joke anywhere, and it's not only sadistic and dumb, it's oppressively ugly. The huge brownish Styrofoam "caverns" appear to have been stained with excrement; the screaming extras, eyes popping in close-up, look like idiots. That Spielberg should devote himself to anything so debased in imagination is unbearably depressing.

Despite the zippy visual thrills, the cumulative effect of *Indiana Jones* is heavy-spirited and grating. The frivolous treatment of child slavery makes you slightly sick. Less serious, but more irritating (because it's there through the whole film), is the treatment of the heroine. A nightclub singer in Shanghai, Capshaw's Willie Scott gets dragged into Indy's exploits, and she's always crabbing about the ticks in her sleeping bag, while hoping to strike it rich somehow. The gruff, stoic Indy, you see, is only out for honor—he wants to help the starving village robbed by the Thuggees—but this strident bitch is lusting after diamonds. For a while, Willie's discomfort is funny, but after she's been fondled by elephants, teased by vampire bats, gnawed on by bugs, and, at a ghoulish dinner party, served eyeball soup, you begin to wonder what she's being punished for. Is it greed? But greed is perhaps the one sin that people making movie blockbusters shouldn't judge too harshly.

When *Star Wars* opened seven years ago, many of us celebrated the irony of George Lucas's using such sophisticated cinematic technique on pulp material out of the thirties—twerpy genre types shooting ray guns in gleaming corridors and all that. Yes, it was a grand joke. And when Spielberg, with Lucas producing, came out with *Raiders*, there was more talk of irony and "homage" and how liberating trash material could be for a director with the instincts of a natural showman. But now, after more movies from both men (and I'm not including Spielberg's visionary work, *Close Encounters* and *E.T.*, which I love), it is clear that Lucas and Spielberg do not intend any "commentary" on the pop junk of their youth. On the contrary, they have simply found the world they want to live in. But do we really want to live there with them? Spielberg may

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himself be turning into an evil wizard casting spells, and like the victims of the Thuggees, who drink black blood and lose their souls, we may all need to get away from him if we're not to give up a part of ourselves that we still care about.

WELL, IT HAD TO HAPPEN. SOONER OR later someone besides the deep-dish rock critics was going to make the mistake of taking rock lyrics seriously—I just thought it would be someone less talented than Walter Hill. The director of such superb pictures as *The Warriors* and *48 HRS.*, Hill has now gone over the top. Hill, working with screenwriter Larry Gross, has grafted the myths of the Western hero onto the world conjured up by rock lyrics. He's cast sexy young actors, worked up an embarrassingly phony slang for them, sent them spinning through pretentiously aestheticized settings, and cut the whole movie to the tempo of a mediocre, hard-driving score. The result is **Streets of Fire,** a near-fiasco in the form of "A Rock & Roll Fable."

Diane Lane, the charming young teen who has grown into a sullen, heavy-featured siren—a forties movie star mysteriously reborn—plays a pop singer kidnapped in the middle of a concert by a gang of black-leather bikers. Enter charismatic Michael Paré, as Cody (as in Buffalo Bill), a loner-outsider who rides into the city in a beautiful stolen car (i.e., a white stallion) and a long outlaw's coat (designed by Giorgio Armani). He picks up a sidekick—sort of a beardless, pistol-packing Gabby Hayes—played by Amy Madigan, and together they rescue Diane. But the leader of the biker thugs, spooky-looking Willem Dafoe, challenges Paré to combat with sledgehammers under the el. At the end, having cleaned up the "town," Paré, like the classic Western hero, moves on.

The movie is set in the urban rock never-never land—the grubby and desolate city of rain-soaked, sullen streets, empty cafés, and junk-filled factory yards. Unfortunately, most of *Streets of Fire* was shot on Universal's back lots and looks it—the movie takes on a glazed, waxy appearance, like those other inflated directors' dreams, Coppola's *One From the Heart* and Beineix's *The Moon in the Gutter*. I enjoyed some of the smaller flourishes of pop style, such as Paré's retooled '51 Mercury, an ecstatic dream of a car, and also the electrifying striptease performed at the baddies' hangout by Marine Jahan (the girl who did Jennifer Beals's dancing in *Flashdance*). But most of *Streets of Fire* consists of mock-cool bullyragging mixed with hyped-up violence and lousy music. It's a very tiresome movie, and so brazenly synthetic it makes no emotional connection with us at all. When are directors going to realize that total-artifice pictures are boring? ▬

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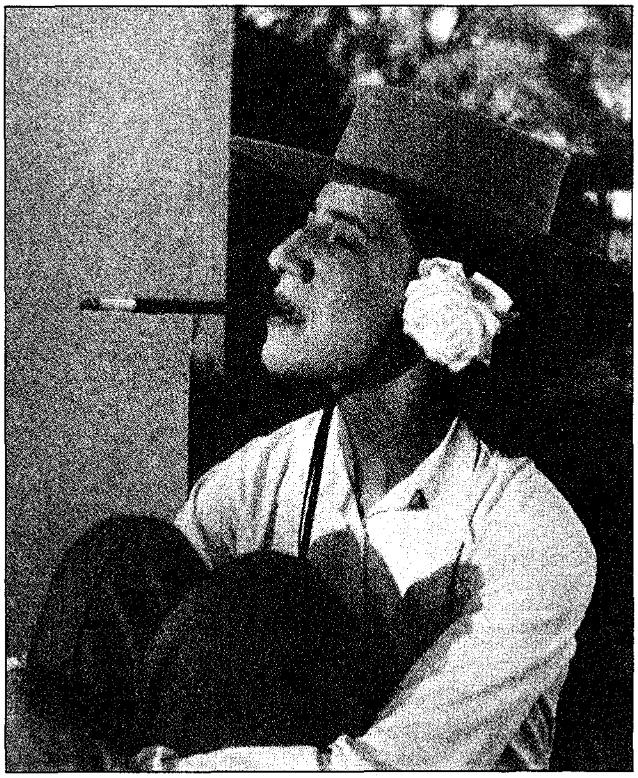
THE VOICE OF THE PEACOCK

"...Diana Vreeland has amazing stories about Josephine Baker, Nazi bullies, Coco Chanel—all very interesting, if true..."

D.V., *by Diana Vreeland. Edited by George Plimpton and Christopher Hemphill. Alfred A. Knopf; 196 pages; $15.95.*

MUCH OF DIANA VREELAND'S AUTOBIOGRAPHY, *D.V.*, is what one might call *B.C.*, or Beyond Criticism. What *do* you say about someone who was more affected by the closing of the Balenciaga salon than by the Night of the Long Knives? At the Balenciaga openings, "one fainted. It was possible to blow up and die." Mrs. Vreeland recalls the one at which he introduced the maillot evening gown, and "everyone was going up in foam and thunder." And then came that one dreadful, never-to-be-forgotten day. "I was staying with Mona Bismark in Capri when the news came," she says—just a simple little black sentence like that, the kind you want for important occasions. "Mona didn't come out of her room for three days. I mean, she went into a complete ... I mean, it was the end of a certain part of her *life!*"

Polite guests forgive hostesses their emotional traumas, but even the best employers know that it's unwise to pamper the help. One morning in June 1934, Mrs. V.'s maid came in *late* with her breakfast at the Vier Jahreszeiten, in Munich, shaking and weeping and insisting they leave at once because "something terrible is happening in this hotel." Mrs. V. had no patience with this silliness ("Cheer up and let's get on with it!"), but eventually "Julie was getting more and more upset until she couldn't even fasten a hook." When Mrs. V. returned to London, what did she find out but that *fourteen people* had been murdered *right over her head!* Fortunately, she was in no other way inconvenienced by the Nazis, except for the time when a regiment of storm troopers kept her from dressing for dinner. "Really," she was reproached by her husband, the impeccable T. Reed Vreeland, "you've got to behave yourself. You simply cannot push your way past these men saying, 'Excuse me, excuse me, I've got to get to my bath!' You've got to realize that you are in somebody else's country and it's been taken over by this special breed of people"—as cute a description of the master race as I've ever heard.



Vreeland: *Death at Balenciaga's, anguish in Bloomingdale's.*

I used to think that Kay Thompson's delightful performance in *Funny Face*—as a maniacally driven fashion editor who decrees, "Red is dead, blue is through, green's obscene, and brown's taboo!"—was a musical-comedy caricature of Mrs. V. Now I see that, as so often happens, reality was blanded out to make it believable. The real Diana Vreeland—or the one she'd like us to think is real—is an ornament covered with about 50 coats of lacquer that *talks*, can you believe it, and has these *amazing* anecdotes to tell, like the time Josephine Baker took her cheetah to the movies, or the shoot-out at the nightclub where Mrs. V.'s white satin slippers were stained with gangsters' blood, or the one about the Duke of Windsor and Coco Chanel. All very interesting, if true—for, as Mrs. V. merrily exclaims on the last page, of *course* some of her stories are just made up to help the party go ("You believed that, didn't you?"). All of *D.V.*, in fact, is in the form of a monologue, which for all I know may be Mrs. V.'s usual style of dinner-table conversation; she does acknowledge her listener now and then, though in ways that don't exactly draw the reader in ("Do you notice any scent on me now? Don't come any closer—if you have to *sniff* like a *hound*, it's not enough").

For the most part, *D.V.* is an elaboration of the Vreeland who first gained notoriety with her "Why Don't You" column in *Harper's Bazaar*—Why don't you turn your old ermine coat into a bathrobe, she would ask, or wash your blond child's hair in dead champagne, suggestions that may have prompted some readers to complete the question in their own way. This Diana is a woman not only of brilliant inventiveness but of exquisite, if narrowly focused, sensibilities, like Dorothy Parker's Mrs. Lanier in "The Custard Heart," whose "eyes would be luminous with sympathy and [whose] sweet lips would part as if on a whisper of cheer" as she crossed a Depression picket line. Mrs. V. tries hard to adapt to the strange world of Everybody Else (after a long, friendly conversation with a taxi driver, "I didn't give him a big tip. That would have been patronizing"), but she tends to be defeated by the more difficult aspects of it, like Bloomingdale's: "There isn't anyone to wait on you; you just sort of *admire* things.... So you go out into the street with tears in your eyes: you've accomplished nothing and you've lost your health!"

I'd be a much worse liar than Diana Vreeland if I said that I enjoyed the few serious bits more than the stuff about white peacocks and elephant processions and the king of Spain ("Alfonso—that gorgeous, glorious, marvelous Bourbon!"). They do, however, stick in the mind. There's little Diana's mother

Morris Dickstein is the author of Gates of Eden: American Culture in the Sixties.

Photograph by Louise Dahl Wolfe.

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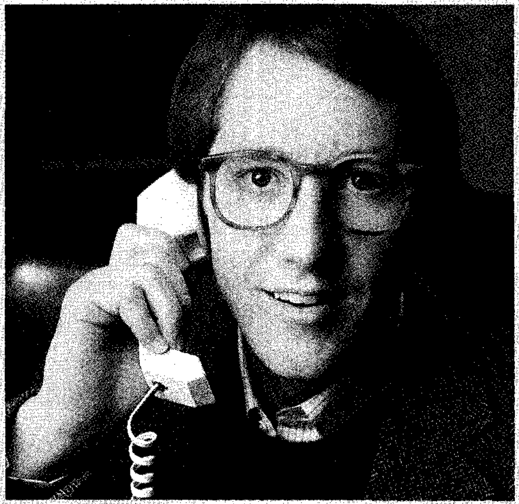

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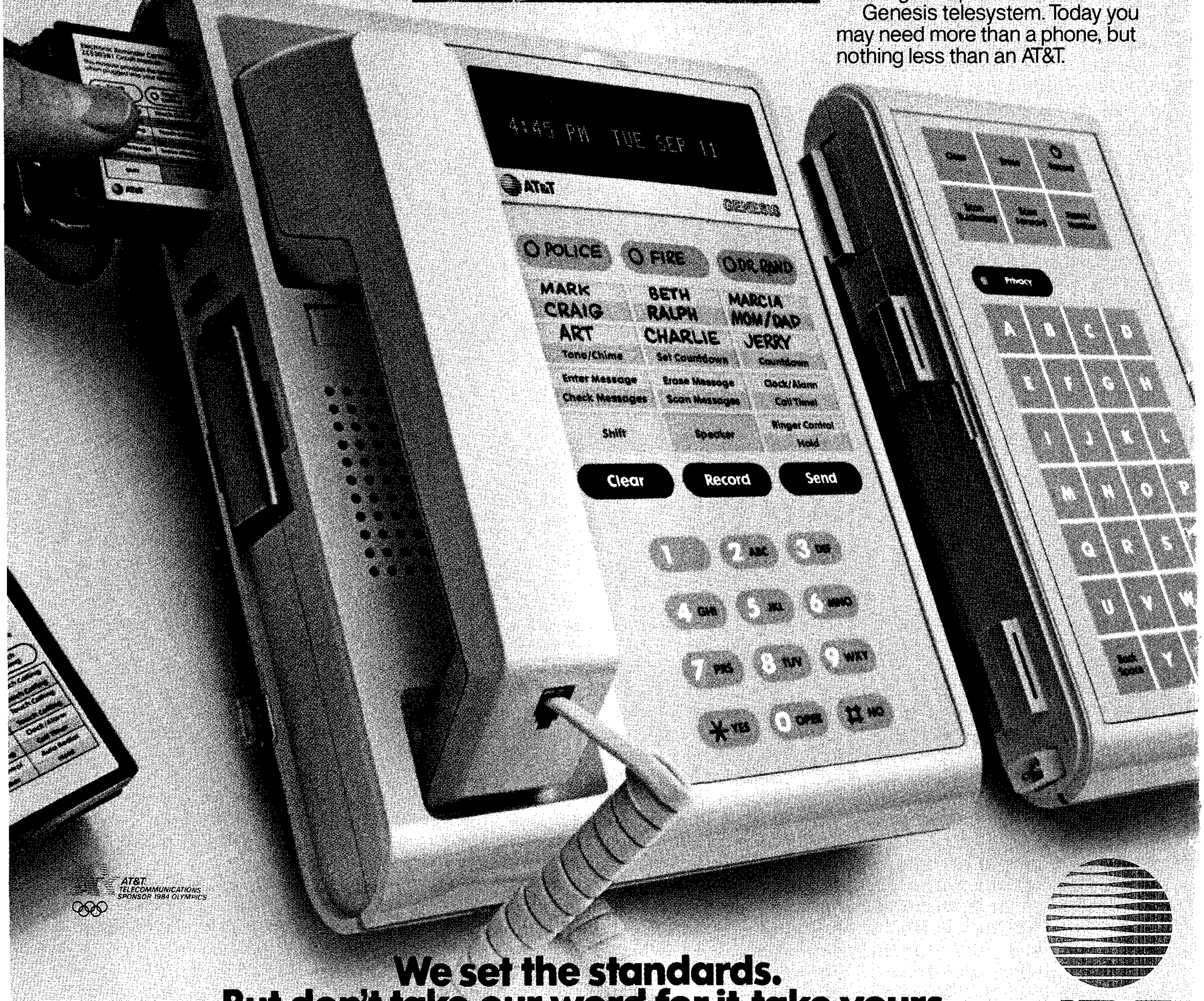
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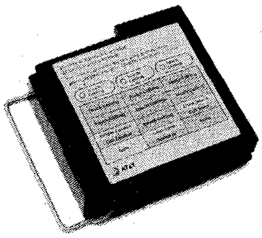

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("My parents loved us very much"), who told her, "It's too bad that you have such a beautiful sister and that you are so extremely ugly and so terribly jealous of her," and who, on the eve of Diana's wedding, was named correspondent in a blazing divorce suit ("She was often involved with somebody. She traveled with a very good-looking Turk"). And there are her dinners with the crippled and silent Cole Porter ("When he couldn't walk, he wouldn't talk; but he wouldn't be alone, he couldn't stand it") and her husband in the cancer ward, turning his face to the wall, after a marriage of over 40 years. At moments like these, you think there must be a heart beating under all the colored cellophane. But then you flip a few pages and "at *last* . . . we're on a serious subject." It's shoes.

Oh, well, as Mrs. V. says, "some people object to absolutely everything," and I *am* really glad to have read this book, I really am. After all, where else would I learn that the empress Elisabeth slept covered in raw beef for her complexion, or that the East will conquer the West because it has better fashions (Germaine Greer, are you listening?). Even now I can hear Mrs. Vreeland baying, "What is the *matter* with you? Do you want me to be a human *being?* I never heard of anything so boring in my *life!*" **—R.K.**

". . .Kazin fuses biography and criticism in a stylish group portrait. . ."

An American Procession: The Major American Writers From 1830 to 1930—The Crucial Century, *by Alfred Kazin. Alfred A. Knopf; 408 pages; $18.95.*

MAXIM GORKY COMPARED TOLSTOY'S RElations with God to two bears in a cage. The same could be said of Alfred Kazin's epic encounters with American literature. The fur has been flying for 42 years, ever since Kazin published *On Native Grounds,* an astonishingly precocious, mature (for a young man of 27), and brilliant study of our modern prose writers. The son of poor Jewish immigrants in Brownsville, Kazin was unique in his generation of New York intellectuals for the lyrical fluency of his critical style and the ardor of his fascination with the American past. As he later showed in three passionate, turbulent volumes of memoirs, *A Walker in the City* (1951), *Starting Out in the Thirties* (1965), and *New York Jew* (1978), Kazin always saw himself as a writer, not just a commentator on other people's books. Like his mentors Edmund Wilson and Van Wyck Brooks, journalist-critics with a strong sense of culture and history, Kazin aimed to make his readers see and feel and touch, not simply think and agree. While his friends were overdosing on European modernism and sniffing at most American writing for its provincialism, Kazin stole American literature from the genteel academics (who never forgave him) and reshaped it into something distinctively modern.

On Native Grounds began in 1890, when the literary center shifted from New England to New York; a more circumscribed study, *Bright Book of Life,* continued the story of fiction in the postwar period; now *An American Procession* ambitiously completes the trilogy by circling back to 1830 to embrace all the American classics: Emerson, Thoreau, Hawthorne, Poe, Whitman, Melville, Dickinson, Twain, James, Henry Adams, and the key modern writers who followed. The book is a critic's version of the Great American Novel, a grandiose summa of a lifetime of wrestling with one culture and many books. Even the style is strikingly American, oscillating between the rhapsodic and the acerbic, between Emersonian celebration and modernist sarcasm. *An American Procession* is just what it says: a splendid parade of idiosyncratic cases—separate profiles that melt down both life and art to expose the imaginative core.

This is not a book with a single key or theme, and no minor authors need apply. Kazin is more phenomenologist than formalist, looking at the grain of the wood rather than the shape of the building, listening for the rhythm of a writer's perception before it crystallizes in finished "works." The relentless inwardness of Kazin's readings can seem oppressive, repetitious. Not content to explicate, unwilling to simplify, he provokes his readers to pluck at the heart of a writer's mystery.

Half a century in literary journalism has given Kazin a sure eye for the telling detail and a marvelous feel for dramatic irony. To the terseness and limpidity he learned from Edmund Wilson he has added an aphoristic compression almost explosive in its impacted energy.

> Everything Whitman wrote about the war shows what it did to age him, ripen him, and perhaps finally kill him. To kill him not through the paralysis the boastful man previously in "perfect health" felt he had incurred in the hospitals, but through the mass suffering that was smashing its way past all the pretenses of his lonely ego. . . . War was the concussion of young men on each other, a terrible parody of the dreamy love play Whitman had celebrated.

> Whatever Eliot's reasons for staying on in wartime London, his defiance of his family in St. Louis seems to have surprised him. This was the first significant *act* of his book-

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ish life and highly introverted character. Though Eliot turned out to be more traditionalist than his family, a great believer in institutions as long as they were British, his move to England was a rebellious American act that parallels the "infidel" Emerson's leaving the church.

Kazin's intensity can be startling. Every word takes a position, detonates an idea. He fuses biography and criticism to treat books as evidences of character, the written traces of a writer's personal destiny. What he says of Emily Dickinson he aspires to himself, that "the voice of her poetry is peculiarly immediate, exclamatory, anguished, and antic in its concern; it is the most concentrated cry for life we are to hear from an American in her time." He praises Henry James in surprisingly similar terms. "James's scene-drama succeeds," he says, "because he ... is unrelenting in his attention. Everything must point, point all the time. James bears down hard on a scene. We feel his excitement." A line from Emily Dickinson sums this up: "Dare you see a Soul *at the White Heat?*" This is criticism at white heat, with little of the "relaxed will" writers such as Lionel Trilling worked hard to sustain.

An American Procession is finally, as the title indicates, a journey through the national identity. Kazin's titles frequently allude to travel, to sight-seeing, or to the sense of place. He has a painter's skill at portraying local color and a seasoned traveler's ability to convey keen sensory impressions. He sees all writers in terms of origins, flow, movement. His autobiographies, especially *A Walker in the City,* helped initiate the quest for "roots" at a time when most intellectuals were eager to forget where they came from. His deepest affinity here is for Henry Adams, who hovers over this book not just as a student of his own origins—and American origins—but as the spirit of the historical imagination, the very sign under which Kazin writes.

By the time of the first World War, Adams's historicism had turned into a kind of nihilism, a belief that (in Kazin's words) "the modern world was meaningless, insane, out of control." Thus a period that began with Emerson's doctrine of self-reliance and "the infinitude of the private mind" ended in bloody carnage on the fields of Flanders, an irony that fed into modernism. For Adams, as Kazin presents him, the refuge from ugliness and chaos was always to find a pattern, impose an artistic order, and achieve a style. Kazin, too, is a pessimist who feels trapped in a grim, murderous century. Like the great works of Adams's later years, *An American Procession* is a momentary stay against confusion, a stylish group portrait that will last and last. **—M.D.**

Theater/John Simon

REPEATERS

"... *The Wiz* is as slapdash and soporific as ever. *Miss Firecracker* is formula Henley—some wit among the bizarreness..."

WHY SHOULD ANYONE WANT TO REVIVE A show as relentlessly slapdash, uninventive, and soporific as **The Wiz,** last yawned at here in 1975? There are three probable reasons. First, it is a harmless enough retelling (unless you consider wasted money and time harmful) of *The Wizard of Oz,* and may well amuse undemanding children and some undiscriminating adults. Second, it was a success in 1975, largely because of favorable notices owing to reason No. 3. Third, it is a black show, and it takes more nerve than most white reviewers have to knock an ambitious Broadway effort that is mostly by, and entirely about and with, blacks. (I consider this a patronizing open-admissions policy about as useful to the theater as it is to higher education.) So one such load of ennui per ennead is not enough, and *The Wiz* is back in 1984.

You might think that things here could not be much worse than they were in 1975, which would only prove your innocence about show business. True, the current revival looks just as tawdry (the sets are new, but no better; the other production values are the same, but worse for wear or repetition), yet the cast is emphatically inferior. Stephanie Mills looked too old and odd, acted too badly, and sang too coarsely for Dorothy back then; with much added time and practice, she has managed to heighten her deficiencies. The others are either new to their roles or were replacements for the original cast somewhere along the line, and are, without fail, worse than their prototypes, though Charles Valentino is a fair Scarecrow and Ella Mitchell a truly badass Wicked Witch.

William F. Brown's book sprouts a few mild jokes, and Geoffrey Holder's costumes are intermittently clever. Peter Wolf's scenery is real community-theater stuff, as are George Faison's choreography and Paul Sullivan's lighting. But the score by Charlie Smalls is not just bad, it is actually horrendous enough to make *The Tap Dance Kid* sound good. Holder's direction is uninspired; and if it is true as rumored that he contributed substantially to the choreography, he can share the blame for that. The noblest magic this Wiz could perform would be to make himself and his show disappear forthwith.

Trouble in Oz: *Wicked Witch Ella Mitchell and friends in* The Wiz.

NO ONE WAS MORE ENTHUSIASTIC THAN I—perhaps too much so—about Beth Henley's *Crimes of the Heart,* a play that—whatever its flaws—has the true gift of southern madness about it. In the hands of the great southern writers, this yields a kind of whirling originality and visionary yearning that burst the seams of prose; in *Crimes,* although displaying these qualities only in a minor vein, Miss Henley was at least the equal of second-best Tennessee Williams and any of Carson McCullers: She wove grotesque comedy and comic despair into a raffia footbridge precariously tossed across the abyss.

But even then I expressed concern over the possibility that this quasi-autobiographical play might be the one true dramatic statement Miss Henley is capable of: the one wave of recaptured pastness with which many a gifted writer makes his debut, only to find the source diluted or dried up thereafter. I had hoped that this would not be the case with Miss Henley, though other plays of hers such as *Am I Blue?, The Wake of Jamey Foster,* and now **The Miss Firecracker Contest** perilously strengthen such suspicions. *Crimes* was truly from the heart as well as from the head; the subsequent offerings turned similar material into formulas; the churning head, if not yet divorced, was separated from the heart.

In *The Miss Firecracker Contest,* Carnelle Scott, an insecure 24-year-old formerly driven to promiscuity by lack of identity, tries to rescue her sense of self by winning the annual Fourth of July beauty competition of Brookhaven, Mississippi, Miss Henley's version of the archetypal southern burg blessed and blighted with rampant idiosyncrasy. Carnelle hopes to turn her victory into a redemptive burst of crimson glory on which to leave Brookhaven after having thus eradicated her scarlet past. Returning to the suitably decaying southern mansion Carnelle occupies upon the death of her aunt are, first, her cousin Elain Rutledge, then Elain's brother, Delmount Williams. Elain, "a beauty" and former Miss Firecracker, has left, supposedly forever, a husband with three rings on each finger and their two children. She says, "I don't know whether I'm glad to give it all up. We had such beautiful clocks"; and also, "It's such a burden trying to live up to a beautiful face: I feel I'm missing the whole world." Delmount, whose chief talents are wriggling his ears and becoming violent in chivalric causes, has been landed by the latter in the bin as an alternative to the slammer. Asked what

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he has been doing since, he replies, "Not much. Had a job scraping up dogs from the road." He has terrible dreams in which he breaks down women's faces into pieces from which he tries to construct the one classic beauty.

Also arriving is Popeye Jackson, a homely seamstress who is to execute the contest outfit Carnelle has sketched for herself. Owing to a childhood prank played on her, she has pop eyes that see very poorly, but "the fortunate part is that now I can hear voices through my eyes." Popeye learned sewing as a child by making little outfits for the bullfrogs that lived all around their place. Brushing aside expressions of sympathy for the poverty that denied her dolls, she comments dryly, "Oh, dem frogs was all right." Rounding out the cast of oddballs is Mac Sam, the balloon man in whom three lethal diseases compete to become the cause of his death: For his TB and terrible cough, he takes frequent stogies; for his decaying stomach, the treatment is hard liquor; it is not clear what he does for the syphilis he got from carnal knowledge of Carnelle. And there is also Tessy Mahoney, the beauty-contest coordinator whose equally plain sister is a beauty contestant. The two of them once seduced Delmount by playing on his pity for their cat's litter of deformed kittens and for their own looking like something the cat dragged in.

Sometimes characters and dialogue catch comic fire: "She was looking for you about some sort of frog in a suit." "Was it a pink suit?" Again: "They say we're all going to die someday. I believe it." "You might as well." But much of the writing and all the characters as well as most of the plot twists smack of assiduously cultivated strangeness, of weirdness hauled in by the gross, as when the aunt, treated with monkey glands for her cancer, "started growing long black hair all over her body, just like an ape" before she died. The agglomeration of studied bizarreness is at first coy, then cloying, and finally intolerable, though not without some genuine wit or touching insight cropping up among the erector-set oddities.

The perpetual mining of eccentricity is further undermined by Stephen Tobolowsky's manic direction, which galvanizes into hysteria whatever it cannot pound into sentimentality. Consequently, the actors are less good than they might be, though Holly Hunter's Carnelle is persuasive all the same, and all the others, notably Patricia Richardson as Elain and Belita Moreno as Popeye (even if too much of a caricature), salvage some good moments. John Lee Beatty's sets, Jennifer Von Mayrhauser's costumes, and Dennis Parichy's lighting do everything conceivable to help the cause short of rewriting the play. ■

Music/Peter G. Davis

GLASS ACT

"...Without sets and action, Act V of the Robert Wilson-Philip Glass 'epic' seemed dismal and musically banal..."

IT IS TEMPTING TO DISMISS ROBERT Wilson's twelve-hour epic **the CIVIL warS** as a pseudointellectual hunk of junk, at least judging from the New York Opera Repertory Theatre's recent concert performance of Act V at the City Center. But that might be overly hasty. I see where one critic has already proclaimed the work a masterpiece, with the structural coherency of a Mozart string quartet and the tightly knit musical and verbal images of a Wagner opera—a rash pronouncement, since up to now only a few scattered bits have reached the stage. The fifth and final section was seen in Rome last March, and possibly a clever visual representation might distract the ear from Philip Glass's thuddingly inconsequential music and bring the whole thing into a clearer perspective. Heard on its own, without sets, costumes, and action, Act V of *the CIVIL warS* amounts to little more than meaningless minimal drivel.

Conductor Gore, composer Glass: the CIVIL warS *at the City Center.*

The characters in this part include Abraham Lincoln, Mrs. Lincoln, a Snow Owl, Garibaldi, Robert E. Lee, Alcmena, Hercules, and some Hopi Indians. How they are all supposed to interact remains a mystery, partly because of the static concert situation and partly because Glass's setting of Wilson's text is so woefully amateurish and unvocal that the words were mostly inaudible. The Indians could be understood since they only sing "Ha" over a trivial tribal dance that reminded me vaguely of Rudolf Friml's "Totem Tom-Tom" from *Rose-Marie,* watered down and less catchy. Glass has pretty much deserted the shifting mosaic patterns of his earlier style for great clumps of bald repetition, simple arpeggios and scraps of banal melody that do nothing and go nowhere. Surely he spent less time composing this dismal stuff than the musicians took to perform it. Even the Glass groupies seemed to be working harder than usual to convince themselves that the emperor was wearing new clothes.

It is just possible that the performance did less than justice to the score. Leigh Gibbs Gore conducted an orchestra that dutifully sawed away at the notes, but the players never quite managed to produce the clean, biting attacks and concentrated discipline this sort of dum-de-dum music requires. Ruby Hinds as Mrs. Lincoln and John Cimino as Abe sang decently enough, albeit unintelligibly; Carol Gutknecht (Snow Owl/Alcmena) and Richard Leech (Garibaldi) could do little more than scream out their clumsily written roles; Glenn Martin made some hoarse sounds as Hercules, and Timothy Jerome and Kerry Armstrong tended to the spoken parts of Lee and Mary Lincoln as a young girl. A depressing nonevent, this particular Wilson-Glass collaboration strikes me as a turkey, one that would not look especially appetizing even with fancy stage dressing.

THE FAITHFUL GATHERED IN CARNEGIE Hall not long ago to hear Andrew Davis conduct the **Toronto Symphony,** the Mendelssohn Choir, and four soloists in Edward Elgar's *The Kingdom*—a once-in-a-lifetime experience for most concertgoers, since this composer's sacred oratorios turn up infrequently, even in England. Ideally, *The Kingdom* should be heard after its predecessor, *The Apostles,* followed by a reflection on how *The Last Judgement* might have sounded had Elgar completed his projected trilogy dealing with the foundation of the Catholic Church after Christ's Crucifixion.

In theory at least, these scores, together with Elgar's earlier large-scale choral pieces, crown the English oratorio tradition that began with Handel and flourished throughout the nineteenth century, when Mendelssohn's *Elijah* represented the paradigm all other British composers were expected to emulate. It was just bad luck that Elgar, by far the most gifted late Victorian of them all, happened to be a Roman Catholic whose religious mysticism never quite jibed with the forthright Protestant vigor that gave English oratorio its public appeal and hearty optimistic character. Worse still, the more deeply Elgar explored his own faith, the more personal and original his music became. Composed in 1900 to a long poem by Cardinal Newman, *The Dream of Gerontius* depicts a dying man who dwells on his sin, guilt, shame, and the prospect of purgatory, where souls lie "motionless and happy in pain." Such morbid sentiments would have been repugnant to Handel and Mendelssohn, if not to the British musical majority at large, but they drew an intense response from Elgar. *Gerontius* is a stronger statement than the more ecumenical but rather watery, episodic contemplations that make up *The Apostles* and *The Kingdom.*

Still, *The Kingdom* is surely worth hearing once, although the Toronto performance could have presented the rea-

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sons more convincingly. I imagine Davis admires the score, and his sensitively inflected reading conveyed an appropriate mood of dignified fervor. But Elgar's carefully proportioned and delicately interwoven orchestral, choral, and solo elements kept slipping out of focus—perhaps there had not been sufficient time to get the measure of Carnegie Hall's acoustics and readjust balances. Then, too, Margaret Marshall sounded disappointingly tremulous in Mary's long communion with her son's spirit, a gorgeous lyrical inspiration and the oratorio's finest moment. Kenneth Riegel's mealy tenor added one more jarring note, partially offset by fine singing from the two lower-pitched soloists, Alfreda Hodgson and John Cheek. Before relegating *The Kingdom* to the status of a historical curio, committed Elgarians should hunt down Sir Adrian Boult's 1969 E.M.I. recording, which makes a much more persuasive case for the work.

THE **American Composers Orchestra** could probably give a concert every night of the year without the risk of boring its audiences. Even after eight seasons and performing as often as the budget will allow, the group has only begun to tap a vast and highly accessible native repertory that stretches from today far back into the previous century, most of it neglected by our major symphony orchestras. As usual, the latest Tully Hall program mixed the old with the new, reminding us of two senior composers whose music should be played more frequently, as well as introducing scores by a pair of well-established younger talents.

Randall Thompson, who turned 85 last month, was not on hand to hear Paul Dunkel conduct an affectionate birthday performance of his craftily homespun Second Symphony, written in 1931; but Otto Luening, still going strong at 84, must have listened with approval to Leonard Slatkin lead the premiere of his relatively recent (1981) *Symphonic Fantasia* No. 4, a salty little tone poem full of typically surprising twists and turns. Both these composers have contributed so much of value to American music over the years, especially as teachers. Hundreds of students have passed through Luening's classes at Columbia and Thompson's courses at Harvard (this writer included), and I only wish there was space to detail their salutary influence on generations of composers and musicians in this country.

The other two works on the program were by two 41-year-old "youngsters," Les Thimmig and Joseph Schwantner. Thimmig played the solo part in his Bass Clarinet Concerto, a piece of such flamboyant virtuosity that even the composer's skills could not quite accommodate all the notes. A one-movement

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dramatic scenario in which the bass clarinet gradually imposes order and unity on an initial chaotic explosion of ideas, the score seems a bit too disheveled for its own good, but the inventive urgency of the music is never in doubt. Schwantner's *Magabunda* for soprano and orchestra sets four poems by Agueda Pizarro with the opulent extravagance of a latter-day Richard Strauss. Richly textured and unabashedly melodramatic, *Magabunda* could have registered with more impact had Schwantner not so seriously miscalculated the vocal line, presumably tailored for the delicate lyric soprano of Lucy Shelton, but actually requiring the trumpeting power of a Birgit Nilsson.

THE CITY'S SMALL OPERA GROUPS generally avoid odious comparisons with the two big companies in Lincoln Center by steering clear of the standard repertory—a wise policy on the face of it, but one the **Bronx Opera** recently abandoned with two performances of *Don Giovanni* at Hunter College. That gamble succeeded beyond any skeptic's expectations. If measured by the Met's tired *Don Giovanni* last winter, so insensitively cast and uncaringly hurled on the stage, the Bronx production could at the very least be considered a vast improvement; but it was more than that. Sometimes eager, fresh, young singers can vitalize an operatic staple that seasoned professionals take for granted, and this talented cast communicated all the excitement of a masterpiece discovered for the first time.

No tricks or gimmicks marred Thomas Holliday's staging, traditional in spirit but full of imaginative touches that instantly defined the characters—Linda Rolufs as Donna Elvira, for example, angrily thumbing through the Don's catalogue of conquests, looking for her name and afraid she will find it; or Joyce Guyer's delightfully manipulative Zerlina, an earthy peasant girl in control of any amorous situation rather than the conventional simpering, coy soubrette. Brenda Harris's impassioned and shining Donna Anna completed a trio of heroines that would have distinguished any *Don Giovanni* production, while Craig Nim in the title role, Eugene Green (Leporello), Neil Breeden (Don Ottavio), Randie Blooding (Masetto), and James Moellenhoff (the Commendatore) were not far behind in quality. Michael Spierman's alert musical direction surely provided the cast with an additional impetus to excel, and no doubt Andrew Porter's English translation also helped bring the singers into such immediate contact with their roles. The Bronx Opera has done much to be proud of over the years, but this splendid *Don Giovanni* may have been the company's finest achievement to date. ■

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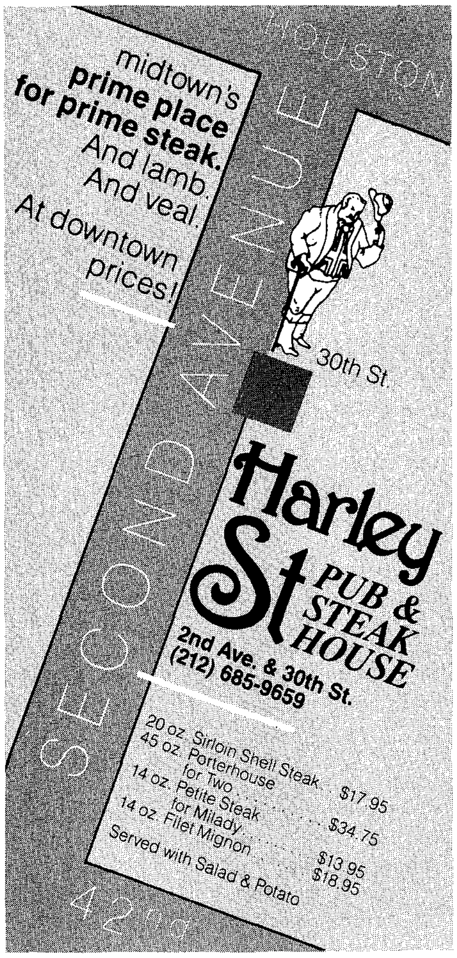

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AT HOME WITH THE GORDONS

"...Two new works: David Gordon's splendid, witty *Framework;* Peter Martins's *Réjouissance,* deft but overorganized..."

David Gordon's SPLENDID NEW PIECE, *Framework,* recently performed at D.T.W.'s Bessie Schönberg Theater, concerns itself with matters both abstract and personal, indeed domestic. As usual, Gordon has his Pick Up Co. talk as they move, calling one another by their real first names, and although the script serves first to create verbal-visual puns, one gradually comes to feel one is eavesdropping on the ongoing saga of the dancers' real-life lives.

This effect of intimacy exposed to the public gaze is intensified by the fact that Valda Setterfield, the silver-haired star of Gordon's company, is his wife, and acknowledged as such in performance, overtly and covertly. There is nothing quite so bright and well rounded in Gordon's work as the material he makes for her and the duets he dances with her. In *Framework,* where he also has an important duet with Margaret Hoeffel, we are not at all surprised to hear at another juncture in the script about how the group once visited the Gordons' place and David and Margaret went into a private huddle and Valda was miffed. David and Valda remain perfectly matched, of course, because their "characters" are complementary: his movements and speech deliberately blunt and matter-of-fact, hers graceful, self-contained, serene.

"The other woman": *Gordon and Hoeffel in* Framework.

Setterfield opens *Framework,* quietly doing her daily barre exercises, a study in exquisite solitude. The six members of the ensemble intrude, via an incessantly ringing telephone, whereupon she takes the audience into her confidence with a very funny monologue, delivered deadpan in her soft, British-accented voice, on a private person's difficulties with people. The theme of privacy returns again and again—Gordon will turn a theme variously to the light as if it were a faceted crystal—most tellingly when we hear each performer recite a fusillade of prying questions he has been asked. Interestingly, the inquiries that seem most intrusive—offensive, assaultive even—are those not about personal life but about work; you can tell the trapped respondent is an artist.

The more abstract parts of the work have to do, as the title says, with framing. Visiting the Gordons' establishment, the ensemble create the necessary furniture and entries with angled, joined arms. Soon a series of large, empty picture frames is introduced; an individual dancer or a piece of the group action then commands our attention simply because it is focused in the defining rectangle. From skeletal framing, Gordon progresses to solids and three dimensions. Ingeniously angling one frame and a panel that fits it exactly, he and Hoeffel peer ominously at each other across ephemeral architectural structures: windows, sliding and folding doors, rooms, closets, cages, crawl spaces, and looming corridors. When Gordon lovingly frames Setterfield, who is picturesque even in her most pedestrian moments, she slips forward and back through the frame, escaping into the third dimension like an elusive sylph. The pace of the work is quick and light, like the wit that permeates it, and that easiness contributes a great deal to one's pleasure.

PETER MARTINS CALLS HIS LATEST WORK for the **New York City Ballet** *Réjouissance,* after the last of the Bach selections to which it is set: the Suite No. 3 in D Major and, also from the Suite No. 4 in the same key, two bourrées and two minuets. The rejoicing is of the most chaste and formal sort, recalling the final passages of Balanchine's *Chaconne,* in which serried ranks seem to celebrate in a celestial court. The movement looks, and often is, as simple as can be. Suzanne Farrell (who was princess to Martins's prince in *Chaconne*) opens the piece by walking forward with a modestly bowed head, then elaborating her dance only with the lift of an arm, the dip of a pliant knee, a grave revolution in arabesque. The footwork throughout the piece is as delicate as that of mountain goats, picking their way through rocky terrain; the partnering is so gracious and reticent, couples hardly seem to touch.

More than ever, Martins displays a masterly sense of organization. He deploys three six-member sets of ladies, grouped according to size and color-coded—small women in white tunics, medium in peach, tall in pale blue. Each party has a ballerina to lead it, respectively Farrell, Lourdes Lopez, and Valentina Kozlova, and each ballerina is matched with a cavalier—Joseph Duell, Leonid Kozlov, Adam Lüders. A supplementary phalanx of six men enters halfway through. The little ensembles, which tend to stick together in groups of three and six, are paraded through every possible permutation, and the soloists interact with them accordingly. This patterning, deft and subtle though it is, and no doubt what Martins hears in the music, is in the end what does him in. As it progresses, the choreography—already offering little variety in dynamics—reveals itself as obsessively linear and frontally focused. At the ten-minute mark, about a third of the way through, one begins to feel trapped in space and time.

There are two human moments—and the first-night audience responded to them with alacrity, perhaps relief. Duell has a solo of small, buoyant jumps and springing turns that exactly suits his gifts. Back-to-back with this is a section in which Farrell plays gently with her retinue, a goddess leading her apprentices, and Duell politely takes the opportunity to dance with her, then just as politely relinquishes her to her little sorority. The work for the other principals is so anonymous, they might have been cast by drawing lots.

I MENTION MARTINE VAN HAMEL'S *Amnon V'Tamar* only to protest that such a flagrantly unprofessional piece of work should be presented by a major company, **American Ballet Theatre,** in a major house (the Metropolitan Opera). The 30-minute, and seemingly interminable, dance boasts an Old Testament scenario of incestuous lust—complicated by the laying of homoerotic ghosts—and a score commissioned from George Calusdian that can only be described as aural sensationalism. Martha Graham, in her riper years and her lurid vein, might have devised movement of the appropriate specious excitement; at least she would have gone down in a blaze of theatricality. Van Hamel, who has only the flimsiest sense of stagecraft, tacks together wisps of classical stuff and expects them to stand convincingly for, say, a maiden "luxuriating in her maturing sensuality"; the poor girl looked as if she had amnesia. Van Hamel is known to us best as a ballerina of unique gifts, and we have much to thank her for, but she is a choreographic novice, and her apprentice efforts belong in the workshop.

I didn't have a chance last week to say anything about A.B.T.'s male roster, but it is a fine one, from top to bottom. Among the principals, Robert La Fosse, the boy wonder of the last few seasons, has acquired a new seriousness that is very becoming. Kevin McKenzie, a dancer distinguished for his airy, almost fey, style, is maturing, too. He looks more reliable now as a partner for the statuesque ballerinas, and he is working diligently on his acting. His James, in *La Sylphide,* had some inspired moments.

There are lots of talented boys in the ranks, many whose names I still need to learn. Instead, I often find myself watching Michael Owen, perhaps the least prepossessing of the men, with thick legs, a stolid gait, and a head and torso that say "businessman," not "dancer." Tudor likes to use him in his ballets, perhaps because he looks real among the exotics, but also, I imagine, for his quality of tender compassion. Any heroine would be happy in his arms.

THE FIRST PHOTOGRAPH WE HAVE OF Balanchine working with American dancers was taken in 1934. It shows him at what appears to be the hopeless task of positioning a bevy of confused-looking young women of less than ideal proportions. It was a historic moment, however, for he was composing *Serenade;* they were his students at the newly formed **School of American Ballet** and the forebears of the dazzling ballerinas that would be bred in the school for the New York City Ballet. S.A.B. celebrated its fiftieth anniversary this year, and the annual spring concert by its advanced students opened with *Serenade.* Two weeks earlier, a service for the soul of the choreographer had been sung on the first anniversary of his death. If ever there were a sign of earthly immortality it was in this brilliant, touching, youthful *Serenade,* where every participant commanded a technique unthought of by the ballet's original dancers, and at least a handful showed nascent artistry. ■

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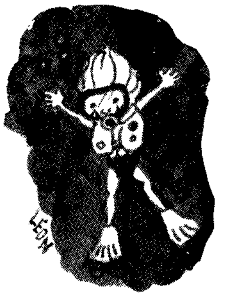

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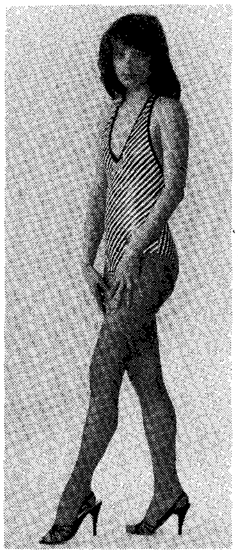

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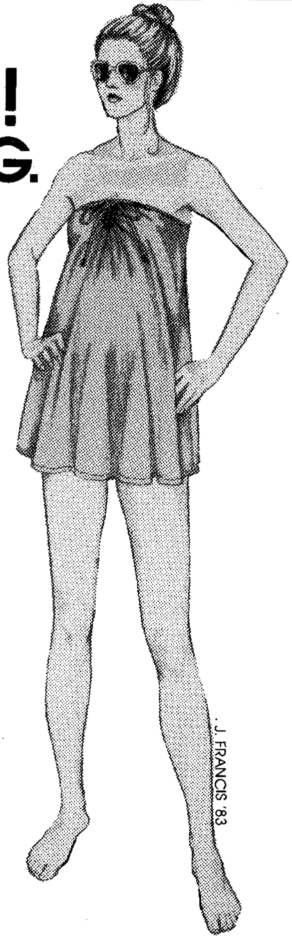

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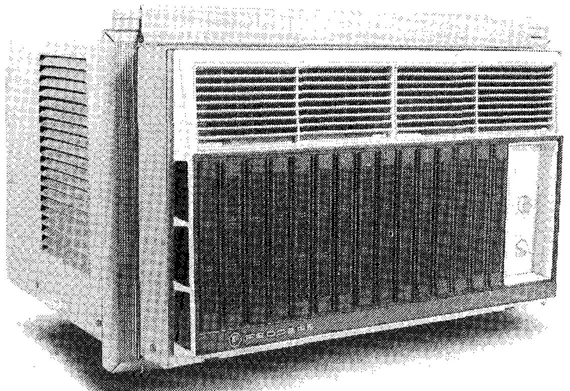

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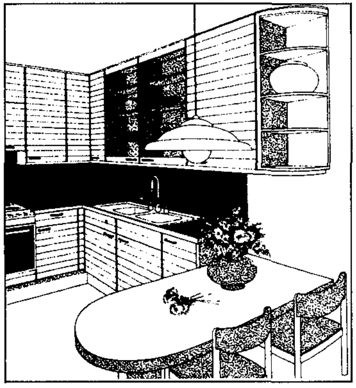

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A Complete Entertainment Guide For the Week Beginning May 30.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"In Heaven There Is No Beer?"; "Sprout Wings and Fly." #2—Thru May 29: "My Dinner With Andre." May 30-31: "The Adventures of Robinson Crusoe"; "The Criminal Life of Archibaldo de la Cruz." June 1-2: "Monty Python and the Holy Grail." "Monty Python's Life of Brian." June 3-4: "They Don't Wear Black Tie"; "Pixote."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Revolt of Job."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Carmen." **AGEE ROOM**—"Seeing Red."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Program unavailable. #2—"Splash."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 31: "Wild Style"; "Sundae in New York." Beg. June 1: "Flashdance"; "Footloose."

9. **ART—8th St. E. of University Pl.** 473-7014. "Romancing the Stone."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 28: "The Prince and the Showgirl"; "Bus Stop." May 29: "M*A*S*H"; "Slaughterhouse Five." May 30: "The Bicycle Thief"; "Two Women." May 31: "The Night of the Hunter"; "Home From the Hill." June 1-2: "The Philadelphia Story"; "Bringing Up Baby." June 3: "East of Eden"; "Rebel Without a Cause."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 31: "Silkwood"; "Blame It on Rio."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 29: "Children of the Corn"; "Christine." May 30-31: "The Year of Living Dangerously"; "Missing." June 1-2: "Annie Hall"; "Manhattan." June 3-5: "Carnal Knowledge"; "The Graduate."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Rope." #2—"The Man Who Knew Too Much (1956)." #3—"The Bounty." #4—"Le Bal."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru May 31: "Firestarter." Opening June 1: "Streets of Fire."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sixteen Candles."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 1: "Once Upon a Time in America."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "The Natural."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru May 31: "The Bounty." Opening June 1: "Star Trek III: The Search for Spock." #2—"Romancing the Stone." #3—"Indiana Jones and the Temple of Doom."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Breakin'." #2—Thru May 31: "The Natural." Opening June 1: "Streets of Fire."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 1: "Once Upon a Time in America." #2—"Romancing the Stone." #3—"Scarface." #4—"Alphabet City." #5—"Hollywood High Part II." #6—"Finders Keepers."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru May 31: "Making the Grade." Theater closed May 29. Opening June 1: "Star Trek III: The Search for Spock." #2—"The Bounty."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Splash."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru May 31: "Sixteen Candles." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Fleshburn." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Friday the 13th—The Final Chapter." **EMBASSY 3**— "Moscow on the Hudson." **EMBASSY 4**—"Terms of Endearment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—May 27-28: "Animal Crackers"; "Go West"; "At the Circus." May 29-30: "The Thin Man"; "After the Thin Man"; "Another Thin Man." May 31-June 2: "Altered States"; "Excalibur." June 3-4: "The Oklahoma Kid"; "The Roaring Twenties"; "Angels With Dirty Faces." #2—May 28-29: "Magnum Force"; "Dirty Harry"; "The Enforcer." May 30-31: "Myra Breckinridge"; "Beyond the Valley of the Dolls." June 1-2: "Prince of the City"; "Fort Apache, the Bronx." June 3: "Gandhi."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Firestarter." #2—Thru May 31: "The Final Terror." Beg. June 1: "The Being."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Splash."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Sixteen Candles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Beyond Good and Evil."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Natural."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Terms of Endearment."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru June 2: "This Is Spinal Tap." Opening June 3: "Edith and Marcel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Heat of Desire."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Rope."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru May 31: "The Man Who Knew Too Much (1956)." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Diva." **CORONET**— "Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Gabriela." **CINEMA II**—753-0774 "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Firestarter." #2—832-2720. Thru May 31: "Finders Keepers." Opening June 1: "Streets of Fire."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Opening June 1: "Once Upon a Time in America."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Making the Grade." Theater closed May 31. #2—"The Bounty."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Zappa."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Moscow on the Hudson."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Cold Feet."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Sixteen Candles."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Indiana Jones and the Temple of Doom." #2—Thru May 31: "Breakin'." Opening June 1: "Star Trek III: The Search for Spock."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru May 31: "Firestarter." Opening June 1: "Streets of Fire."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—"Making the Grade."

61st Street & Above
West Side

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85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Erendira." #2—"Sugar Cane Alley." #3—"Irezumi."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Rope."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru May 28: "Houseboat"; "To Catch a Thief." May 29-30: "That Touch of Mink"; "Charade." May 31-June 2: "Suspicion"; "North by Northwest." June 3-4: "Meet Me in St. Louis"; "Words and Music."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Cold Feet." #2—"Tomorrow."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Sixteen Candles." #2—"Moscow on the Hudson." #3—"The Natural." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Bounty." #2—Thru May 31: "Firestarter." Opening June 1: "Streets of Fire."

95. **THALIA—95th St. W. of B'way.** 222-3370. Thru May 28: "Pandora's Box"; "Diary of a Lost Girl." May 29: "The Lavender Hill Mob"; "The Ladykillers." May 30: "Sun Legend of the Shogunate's Last Days"; "Irezumi: The Spider Tattoo." May 31: "The Bride and the Beast"; "Wrestling Women vs. the Aztec Mummy." June 1-2: "Nosferatu, the Vampyre (1979)"; "The Mystery of Kaspar Hauser." June 3: "La Dolce Vita."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru May 31: "8 1/2"; "L'Age d'Or." June 1: "La Chinoise"; "Band of Outsiders." June 2: "Wild Style"; "Flashdance." June 3: "The Fly"; "Journey to the Center of the Earth."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"The Man Who Knew Too Much (1956)." #3—Thru May 31: "This Is Spinal Tap." Beg. June 1: "The Executioner Part II." #4—"Breakin'."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru May 31: "Fleshburn." Beg. June 1: "The Executioner Part II."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. May 30, 7 p.m.: Caribbean Music on Film. June 2, 2 p.m.: "Nothing but a Man" (1964) by Michael Roemer. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. May 30, 8 p.m.: "Queen Christina" (1933) by Rouben Mamoulian, with Greta Garbo.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. June 1, 8 p.m.: Films by Alan Berliner, Dan Curry & Lee Sokol. June 2, 8 p.m.: Alternative Ethnographies; 11 p.m.: "Confessions of an Opium Eater" (1962) by Zugsmith. June 2, 8 p.m.: Films by Al Wong.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 30, at 12:30, 3:15, 6 & 8:30 p.m.: "L'Homme de Rio" (1964) by Philippe De Broca.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free tickets 1 hr. prior to screenings. May 31, 6 p.m.: "Die Grosse Flatter" (1978-79), Part 3, by Marianne Lüdke.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 1, 7:30 p.m. & June 2, 2 p.m.: "Island of Loves" (1982) by Paolo Rocha. June 3, 2 p.m.: "Nisei Soldier " (1984) by Loni Ding, & "Go for Broke!" (1951) by Robert Pirosh.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. June 1, 8 p.m.: Films by Su Friedrich. June 2, 8 p.m.: Argentinian Group Program.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490; 708-9500. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: May 28, 2:30 p.m.: Early Shorts, 1905-1910; 6 p.m.: "Francesco Giullare Di Dio" (1950) by Roberto Rossellini. May 29, 2:30 p.m.: "Dr. Strangelove" (1963) by Stanley Kubrick; 6 p.m.: "The Invisible Man" (1933) by James Whale. May 31, 2:30 & 6 p.m.: "A Nineteen-Year Old's Map" (1979) by Mitsuo Yanagimachi. June 1, 2:30 p.m.: "The Plow That Broke the Plains" (1936) & "The River" (1937) by Pare Lorentz; 6 p.m.: "The Navigator" (1924) by Donald Crisp & Buster Keaton. June 2, 2:30 p.m.: "Million Dollar Legs" (1932) by Edward Cline, with W.C. Fields; 5 p.m.: (See May 28, 6 p.m.). June 3, 2:30 p.m.: "The Projectionist" (1971) by Harry Hurwitz; 5 p.m.: "Rashomon" (1950) by Akira Kurosawa.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. May 28, at 7 & 9 p.m., May 29 at 8 p.m.: "That Sinking Feeling" (1979) by Bill Forsyth. May 30, 8 p.m.: "Citizen: The Political Life of Allard K. Lowenstein" (1983) by Julie Thompson. May 31, 8 p.m.: "Poko" (1981) by Idrissa Ouedraogo, & "Blacks Britannica" (1978) by David Koff & Musindo Mwinyipembe. June 1 at 7:45 & 10:15 p.m., June 2 at 7:30 & 10 p.m., June 3 at 7 & 9:30 p.m.: "And the Ship Sails On" (1983) by Federico Fellini; June 3, 2 p.m.: "Borom Sarret" (1964) by Ousmane Sembene, & "Baara" (1978) by Soulemane Cisse.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. June 3, 2 p.m.: "Broken Blossoms" (1919) by D.W. Griffith, with Lillian Gish.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. June 2, 1:30 p.m.: "The King and I" (1956) by Walter Lang.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 29, 12 noon: "A Movie" (1958) by Bruce Conner, & "The Exterminating Angel" (1962) by Luis Buñuel; 2:30 p.m.: "The Existentialist" (1964) by Leon Prochnik, "1501 1/2" (1972) by Paul Price, "Candy Machine" (1972), & "Thirty Years of Fun" (1976). May 31, 12 noon: "Routes of Exile: A Moroccan Jewish Osdyssey" (1983) by Eugene Rosow, & "Morocco" (1972).

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Jean Cocteau retrospective. May 29-31, 5:50 & 9 p.m.: "Les Parents Terribles" (1948) & "Beauty and the Beast" (1946). June 1-3, 4 & 8 p.m.: "Les Parents Terribles" & "Orpheus" (1950). Fri.-Sun., 2 p.m. (free): "Doctora" (1983) by Linda Post & Eugene Rosow.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. June 1-3, 6 & 9:10 p.m.: "The Battle of Algiers" (1966) by Gillo Pontecorvo, & (at 8:15 p.m.) "The War Game" (1966) by Peter Watkins.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Films of Oscar Micheaux. May 29-June 3, 12:30 p.m.: "Ten Minutes to Live" (1932); 3 p.m. & Tue. only at 6 p.m.: "Swing" (1936).

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru May 31: "Terms of Endearment." Beg. June 1: "Once Upon a Time in America." #2—"Firestarter." #3—Thru May 31: "Fleshburn." Beg. June 1: "Streets of Fire."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—Thru May 31: "Fleshburn." Beg. June 1: "Streets of Fire." #2—"Firestarter."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Indiana Jones and the Temple of Doom." #2—"Breakin'."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Making the Grade." #2—"The Natural."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru May 31: "Terms of Endearment." Beg. June 1: "Streets of Fire." #2—"Firestarter." #3—"The Natural." #4—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1 & #2—"Indiana Jones and the Temple of Doom."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Bounty."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Breakin'." #2—"Terms of Endearment." #3—Thru May 31: "Making the Grade." Beg. June 1: "Star Trek III: The Search for Spock."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Firestarter." #3 & #8—"Indiana Jones and the Temple of Doom." #4—"Breakin'." #5—"Making the Grade." #6—"Fleshburn." #7—"The Natural." #9—"Sixteen Candles." #10—"Moscow on the Hudson."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2—Thru May 31: "Hollywood High Part II." Beg. June 1: "Once Upon a Time in America." #3—"Breakin'." #4—Thru May 31: "Making the Grade." Beg. June 1: "The Executioner Part II." #5—Thru May 31: "Fleshburn." Beg. June 1: "The Being."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Natural." #2—"This Is Spinal Tap."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru May 31: "Firestarter." Beg. June 1: "Once Upon a Time in America." #2—Thru May 31: "Fleshburn." Beg. June 1: "The Executioner Part II."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Moscow on the Hudson."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru May 31: "Making the Grade"; "Hot Dog. . .The Movie." Beg. June 1: "Streets of Fire." #2—"The Natural." #3—"Sixteen Candles." #4—Thru May 31: "Finders Keepers." Beg. June 1: "The Being."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru May 31: "Fleshburn." Beg. June 1: "The Executioner Part II." #2—"The Natural." #3—Thru May 31: "Breakin'." Beg. June 1 (tent.): "Star Trek III: The Search for Spock." #4—Thru May 31: "Sixteen Candles." Beg. June 1: "Streets of Fire."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Natural." #2—Thru May 31: "Blame It on Rio"; "Unfaithfully Yours."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru May 31: "Terms of Endearment." Beg. June 1: "Streets of Fire." #2—Thru May 31: "Footloose." Beg. June 1: "Star Trek III: The Search for Spock." #3—Thru May 31: "Against All Odds." Beg. June 1: "Once Upon a Time in America."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru May 31: "Moscow on the Hudson." #2—Thru May 31: "Racing With the Moon"; "Harold and Maude."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1 & #2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Police Academy." #2—"Making the Grade." #3—"Breakin'." #4—"The Natural."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Romancing the Stone." #2—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America." #3—"Finders Keepers." #4 & #5—"Indiana Jones and the Temple of Doom."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Terms of Endearment."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru May 31: "Terms of Endearment." #2—"Splash."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru May 31: "Firestarter." Beg. June 1: "The Being." #2—"Indiana Jones and the Temple of Doom." #3—Thru May 31: "Breakin'." Beg. June 1: "Star Trek III: The Search for Spock."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America." #2—Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—"This Is Spinal Tap."

304. **NEW DORP—LANE—** 351-2110. Thru May 31: "Splash." Beg. June 1: "Star Trek III: The Search for Spock."

305. **NEW DORP—RAE—** 979-0444. #1—"The Natural." #2—"Fleshburn."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Breakin'." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—Thru May 31: "Making the Grade." Beg. June 1: "The Being." #2—"Sixteen Candles."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"The Natural." #2—Thru May 31: "Fleshburn." Beg. June 1: "The Being." #3—"Breakin'." #4—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Once Upon a Time in America." #2—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a time in America." #3—"Sixteen Candles." #4—"The Natural."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru May 31: "Terms of Endearment." Beg. June 1: "Breakin'."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—Thru May 31: "Fleshburn." Beg. June 1: "Star Trek III: The Search for Spock." #2 & #4—"Romancing the Stone." #3—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #5—"Sixteen Candles." #6—"Making the Grade." #7—Thru May 31: "Finders Keepers." Beg. June 1: "Once Upon a Time in America."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Indiana Jones and the Temple of Doom." #2—"This Is Spinal Tap."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru May 31: "Fleshburn." Beg. June 1: "Star Trek III: The Search for Spock." #2—"Making the Grade." #3—"Breakin'." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1 & #2—"Indiana Jones and the Temple of Doom." #3—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

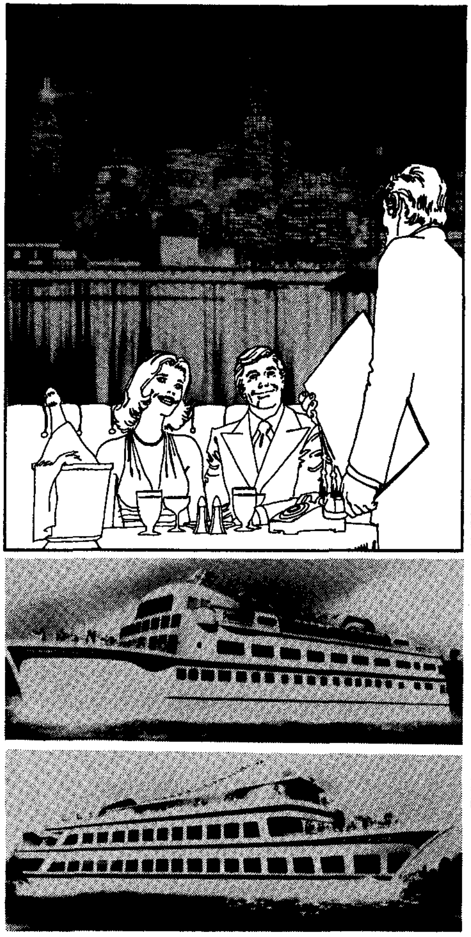
412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Police Academy." #2—"Breakin'." #3—"The Natural."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Romancing the Stone." #2—Thru May 31: "Footloose"; "Flashdance." Beg. June 1: "Star Trek III: The Search for Spock." #3—"Firestarter." #4—Thru May 31: "Splash." Beg. June 1: "Streets of Fire."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru May 31: "Terms of Endearment." #2—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Natural." #2—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."



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Mimi Sheraton, The New York Times Guide to New York Restaurants, 1983

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419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Moscow on the Hudson."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2—Thru May 31: "Finders Keepers." Beg. June 1: "The Being." #3—"Splash." #4—"Police Academy."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Finders Keepers." #2—"Hollywood High Part II." #3—"Firestarter." #4—"Making the Grade." #5—"This Is Spinal Tap."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Natural."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Natural."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Indiana Jones and the Temple of Doom." #2—Thru May 31: "Where the Boys Are '84." Beg. June 1: "Star Trek III: The Search for Spock." #3—"Breakin'."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—Thru May 31: "Hollywood High Part II." Beg. June 1: "Streets of Fire." #2—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "The Being." #2—Thru May 31: "Making the Grade." #3—Thru May 31: "Firestarter."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru May 31: "Terms of Endearment." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Greystoke: The Legend of Tarzan, Lord of the Apes."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Firestarter." #2—Thru May 31: "Fleshburn." Beg. June 1: "Streets of Fire."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru May 31: "Swing Shift."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Making the Grade." #3—"The Final Terror."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru May 31: "Moscow on the Hudson." #2—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Breakin'." #2—"Making the Grade."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Indiana Jones and the Temple of Doom." #2—Program unavailable.

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes"; "48 Hrs."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

501. **BALDWIN—RKO—** 223-9230. "The Natural."

502. **BELLEROSE—RKO—** 775-1351. Thru May 29: "Footloose." Beg. May 30: "Against All Odds."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 31: "Hardbodies."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2—"Splash." #3—"Sixteen Candles." #4—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru May 31: "Making the Grade." Beg. June 1: "Streets of Fire." #2—"Breakin'."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Romancing the Stone." #2 & #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. Thru May 31: "Moscow on the Hudson."

523. **GREAT NECK—SQUIRE—** 466-2020. #1 & #2—"The Natural." #3—"Making the Grade."

524. **HEWLETT—RKO—** 791-6768. Thru May 29: "Footloose." Beg. May 30: "Against All Odds."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America." #2—"Splash."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Fleshburn." **SOUTH**—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

529. **LAWRENCE—RKO—** 371-0203. #1 & #3—"Indiana Jones and the Temple of Doom." #2—"Splash."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"This Is Spinal Tap." #4—"Breakin'." #5—"The Natural." #6—"Moscow on the Hudson."

532. **LONG BEACH—LIDO—** 432-0056. Thru May 31: "Alphabet City." Beg. June 1: "Fleshburn."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"The Natural." #2—"Making the Grade." #3—"Firestarter." #4—"Breakin'."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Program unavailable.

535. **MALVERNE—TWIN—** 599-6966. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Terms of Endearment."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Splash." #2—"Sixteen Candles." #3—Thru May 31: "Cold Feet." Beg. June 1: "Streets of Fire."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru May 31: "Entre Nous." Beg. June 1: "Star Trek III: The Search for Spock."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Natural."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Breakin'." #2—"Sixteen Candles." #3—Thru May 31: "This Is Spinal Tap." Beg. June 1: "Star Trek III: The Search for Spock." #4—Thru May 31: "Moscow on the Hudson." Beg. June 1: "Star Trek III: The Search for Spock." #5—"Police Academy." #6—"Splash." #7—"Making the Grade." #8—Thru May 31: "The Final Terror." Beg. June 1: "The Being." #9—Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

542. **MERRICK—GABLES—** 546-0734. "Swing Shift."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Terms of Endearment."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru May 31: "Terms of Endearment." #2—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Terms of Endearment."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Moscow on the Hudson." #2—"Where the Boys Are '84."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Star Trek III: The Search for Spock."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1 & #2—"Indiana Jones and the Temple of Doom."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Terms of Endearment." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Breakin'."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru May 31: "Police Academy." Beg. June 1: "Star Trek III: The Search for Spock."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Fleshburn." #2—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Moscow on the Hudson." #2—"Privates on Parade."

561. **SYOSSET—SYOSSET—** 921-5810. #1 & #2—"The Natural." #3—"Making the Grade."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Romancing the Stone."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"Terms of Endearment." #2—"Romancing the Stone." #3—"The Natural."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Final Terror." #2 & #4—"Indiana Jones and the Temple of Doom." #3—"Sixteen Candles." #5—"Police Academy." #6—"Making the Grade." #7—"Splash." #8—"Fleshburn." #9—"Moscow on the Hudson." #10—"Firestarter." #11—"Breakin'."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru May 31: "The Bounty." Beg. June 1: "Once Upon a Time in America." #2—"Terms of Endearment."

571. **WANTAGH—RKO—** 781-6969. Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru May 31: "Terms of Endearment." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

602. **BABYLON—RKO—** 669-0700. #1—"Romancing the Stone." #2—"Fleshburn."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Indiana Jones and the Temple of Doom." #2—Thru May 31: "Making the Grade." Beg. June 1: "Once Upon a Time in America." #3—"Sixteen Candles."

604. **BAY SHORE—CINEMA—** 665-1722. "Splash."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Police Academy." #2—"This Is Spinal Tap."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Terms of Endearment."

612. **CENTER MORICHES—CENTER—** 878-2100. "Terms of Endearment."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Firestarter."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Sixteen Candles." #2—"Splash." #3—"Making the Grade." #4—"The Natural." #5 & #10—"Indiana Jones and the Temple of Doom." #6—"Police Academy." #7—"Fleshburn." #8—"Breakin'." #9—"Firestarter."

617. **COMMACK—RKO—** 499-4545. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

621. **CORAM—PINE—** 698-6442. #1—"The Natural." #2—"Breakin'."

622. **DEER PARK—DEER PARK—** 667-2440. "Moscow on the Hudson."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"The Natural." #2—"Romancing the Stone." #3—Thru May 31: "Police Academy." Beg. June 1: "Star Trek III: The Search for Spock." #4—Thru May 31: "Making the Grade." Beg. June 1: "Streets of Fire." #5—"Sixteen Candles."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Program unavailable.

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Natural."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—Thru May 31: "Indiana Jones and the Temple of Doom." Beg. June 1: "Star Trek III: The Search for Spock."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Breakin'." #2—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."

630. **GREENPORT—GREENPORT—** 477-0500. Thru May 31: "Moscow on the Hudson."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Breakin'." #2—"The Natural." #3—"Fleshburn." #4—Thru May 31: "Moscow on the Hudson." Beg. June 1: "Streets of Fire."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Firestarter."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Terms of Endearment."

635. **ISLIP–ISLIP–** 581-5200. #1–Thru May 31: "Friday the 13th–The Final Chapter"; "The Dead Zone." #2–"The Natural." #3–Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."

637. **LAKE GROVE–RKO SMITH HAVEN MALL–** 724-9550. "Making the Grade."

638. **LAKE RONKONKOMA–LAKESIDE–** 981-7100. Thru May 31: "Terms of Endearment."

639. **LINDENHURST–LINDENHURST–** 888-5400. Thru May 31: "Terms of Endearment." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes."

640. **MATTITUCK–MATTITUCK–** 298-4405. #1–"Splash." #2–"The Natural." #3–"Sixteen Candles."

641. **MONTAUK–THE MOVIES–** 668-2393. June 1-3: "Greystoke: The Legend of Tarzan, Lord of the Apes."

643. **NORTH BABYLON–NORTH BABYLON–** 667-2495. #1–"The Natural." #2–"Breakin'."

644. **NORTHPORT–NORTHPORT–** 261-8600. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Terms of Endearment."

645. **OAKDALE–OAKDALE–** 589-8118. "Greystoke: The Legend of Tarzan, Lord of the Apes."

646. **OCEAN BEACH–COMMUNITY–** 583-5184. June 1-3: "Silkwood"; "Mr. Mom."

648. **PATCHOGUE–PATCHOGUE–** 475-0601. #1 & #2–"Indiana Jones and the Temple of Doom." #3–"The Natural."

649. **PATCHOGUE–RKO PLAZA–** 475-5225. #1–"Fleshburn." #2–Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

651. **PATCHOGUE–SUNWAVE–** 475-7766. #1–"Splash." #2–"Romancing the Stone."

653. **PORT JEFFERSON–MINI EAST–** 928-6555. Thru May 31: "Sixteen Candles." Beg. June 1: "Streets of Fire." **WEST**–Tent.: "Breakin'."

654. **PORT JEFFERSON STATION–RKO BROOKHAVEN–** 473-1200. Thru May 29: "Footloose." Beg. May 30: "Against All Odds."

655. **RIVERHEAD–SUFFOLK–** 727-3133. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

657. **SAG HARBOR–SAG HARBOR–** 725-0010. Thru May 31: "El Norte." Beg. June 1: "Can She Bake a Cherry Pie?"

658. **SAYVILLE–SAYVILLE–** 589-0232. #1–Thru May 31: "Breakin'." #2–Thru May 31: "Sixteen Candles." #3–Program unavailable.

660. **SHIRLEY–TWIN–** 281-4466 #1–Thru May 31: "Terms of Endearment." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2–Thru May 31: "Fleshburn." Beg. June 1: "The Being."

662. **SMITHTOWN–SMITHTOWN–** 265-1551. "Romancing the Stone."

663. **SOUTHAMPTON–SOUTHAMPTON–** 283-1300. #1–"Splash." #2 & #3–"Indiana Jones and the Temple of Doom."

664. **STONY BROOK–LOEWS–** 751-2300. #1 & #2–"Indiana Jones and the Temple of Doom." #3–"This Is Spinal Tap."

666. **WEST ISLIP–TWIN–** 669-2626. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–"Terms of Endearment."

667. **WESTHAMPTON–HAMPTON ARTS–** 288-2600. #1–Thru May 31: "Moscow on the Hudson." #2–"Splash."

668. **WESTHAMPTON–WESTHAMPTON–** 288-1500. Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE–BEDFORD PLAYHOUSE–** 234-7300. #1–"The Natural." #2–Thru May 31: "Sixteen Candles." Beg. June 1: "Star Trek III: The Search for Spock."

701. **BEDFORD VILLAGE–CINEMA 22–** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE–BRONXVILLE–** 961-4030. #1–Thru May 31: "Splash." Beg. June 1: "Once Upon a Time in America." #2–"The Natural." #3–"Sixteen Candles."

705. **GREENBURGH–CINEMA 100–** 946-4680. #1–"The Natural." #2–Thru May 31: "Le Bal." Beg. June 1: "Streets of Fire."

707. **HARRISON–SILVER SCREEN–** 835-2961. May 28-29: "Bananas"; "Everything You Always Wanted to Know About Sex." May 30-June 1: "All That Jazz"; "Fame." June 2-5: "Reuben, Reuben."

708. **HARTSDALE–CINEMA–** 428-2200. #1 & #2–"Indiana Jones and the Temple of Doom." #3–Thru May 31: "Finders Keepers." Beg. June 1: "Star Trek III: The Search for Spock." #4–Thru May 31: "Moscow on the Hudson." Beg. June 1: "Once Upon a Time in America."

709. **LARCHMONT–PLAYHOUSE–** 834-3001. "The Natural."

710. **MAMARONECK–PLAYHOUSE–** 698-2200. #1–Thru May 31: "Making the Grade." Beg. June 1: "Streets of Fire." #2–Thru May 31: "Finders Keepers." Beg. June 1: "Once Upon a Time in America." #3–"Breakin'." #4–"Firestarter."

711. **MOUNT KISCO–MOUNT KISCO–** 666-6900. #1–"Greystoke: The Legend of Tarzan, Lord of the Apes." #2–"Breakin'."

713. **NEW ROCHELLE–LOEWS–** 632-1700. #1–"This Is Spinal Tap." #2–"Hollywood High Part II."

714. **NEW ROCHELLE–RKO PROCTORS–** 632-1100. #1–"Fleshburn." #2–Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #3–"Indiana Jones and the Temple of Doom." #4–Thru May 31: "The Final Terror." Beg. June 1: "Once Upon a Time in America." #5–"Breakin'."

715. **NEW ROCHELLE–TOWN–** 632-4000. Thru May 31: "The Natural."

716. **OSSINING–ARCADIAN–** 941-5200. #1 & #2 "Indiana Jones and the Temple of Doom."

717. **PEEKSKILL–BEACH–** 737-6262. #1–Thru May 31: "Making the Grade." Beg. June 1: "Once Upon a Time in America." #2–"Firestarter." #3–"The Natural." #4–Thru May 31: "Fleshburn." Beg. June 1: "Streets of Fire."

719. **PEEKSKILL–WESTCHESTER MALL–** 528-8822. #1 & #2–"Indiana Jones and the Temple of Doom." #3–Thru May 31: "Sixteen Candles." Beg. June 1: "Star Trek III: The Search for Spock." #4–"Romancing the Stone."

720. **PELHAM–PICTURE HOUSE–** 738-3160. Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

721. **PLEASANTVILLE–ROME–** 769-0720. #1–Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Star Trek III: The Search for Spock." #2–Thru May 31: "Racing With the Moon."

722. **RYE–RYE RIDGE–** 939-8177. #1–"Indiana Jones and the Temple of Doom." #2–Thru May 31: "Moscow on the Hudson." Beg. June 1: "Star Trek III: The Search for Spock."

723. **SCARSDALE–FINE ARTS–** 723-6699. "Cold Feet."

724. **SCARSDALE–PLAZA–** 725-0078. Thru May 31: "Terms of Endearment." Beg. June 1: "Greystoke: The Legend of Tarzan, Lord of the Apes."

727. **WHITE PLAINS–GALLERIA–** 997-8198. #1–Thru May 31: "Breakin'." #2–Thru May 31: "Sixteen Candles."

728. **WHITE PLAINS–UA CINEMA–** 946-2820. "Romancing the Stone."

730. **YONKERS–CENTRAL PLAZA–** 793-3232. #1–Thru May 31: "Making the Grade." #2–"Romancing the Stone."

731. **YONKERS–KENT–** 237-3440. #1–Thru May 31: "Fleshburn." Beg. June 1: "Terms of Endearment." #2–Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Sixteen Candles."

732. **YONKERS–MOVIELAND–** 793-0002. #1–"Indiana Jones and the Temple of Doom." #2–Thru May 31: "Firestarter." Beg. June 1: "Star Trek III: The Search for Spock." #3–Thru May 31: "This Is Spinal Tap." Beg. June 1: "Streets of Fire." #4–"Police Academy."

733. **YONKERS–PARK HILL–** 969-4477. #1–"Breakin'." #2–"Fleshburn." #3–"Greystoke: The Legend of Tarzan, Lord of the Apes."

735. **YORKTOWN HEIGHTS–TRIANGLE–** 245-7555. #1–"Breakin'." #2–"Moscow on the Hudson."

Rockland County

744. **NANUET–ROUTE 59–** 623-3355. Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

745. **NANUET–THE MOVIES–** 623-0211. #1–"Fleshburn." #2–Thru May 31: "Hollywood High Part II." Beg. June 1: "Once Upon a Time in America." #3–"Breakin'." #4–Thru May 31: "Making the Grade." Beg. June 1: "Streets of Fire." #5–"The Natural."

746. **NEW CITY–TOWN–** 634-5100. #1–Thru May 31: "Racing With the Moon." #2–Thru May 31: "Footloose."

747. **NEW CITY–UA CINEMA 304–** 634-8200. #1–"Splash." #2–"Sixteen Candles."

748. **NYACK–CINEMA EAST–** 358-6631. "Romancing the Stone."

751. **PEARL RIVER–CENTRAL–** 735-2530. Thru May 31: "Splash." Beg. June 1: "Star Trek III: The Search for Spock."

752. **PEARL RIVER–PEARL RIVER–** 735-6500. "Sixteen Candles."

754. **SPRING VALLEY–CINEMA 45–** 352-1445. "Terms of Endearment."

755. **STONY POINT–9 W CINEMA–** 942-0303. Thru May 31: "Making the Grade"; "Hot Dog. . .The Movie." Beg. June 1: "Streets of Fire."

756. **SUFFERN–LAFAYETTE–** 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW–PLAZA–** 947-2220. "The Natural."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD–FINE ARTS–** 775-0070. #1–"Firestarter." #2–Thru May 31: "Sixteen Candles." Beg. June 1: "Streets of Fire."

774. **DANBURY–CINE–** 743-2200. #1–"Indiana Jones and the Temple of Doom." #2–"The Natural." #3–Thru May 31: "Moscow on the Hudson." Beg. June 1: "Once Upon a Time in America."

775. **DANBURY–CINEMA–** 748-2923. #1–"Making the Grade." #2–Thru May 31: "This Is Spinal Tap." Beg. June 1: "Star Trek III: The Search for Spock."

777. **DANBURY–PALACE–** 748-7496. #1–"Breakin'." #2–Thru May 31: "Hollywood High Part II." #3–Thru May 31: "Mardi Gras Massacre."

778. **DARIEN–PLAYHOUSE–** 655-0100. "Romancing the Stone."

779. **FAIRFIELD–COMMUNITY–** 255-6555. #1–Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2–"Romancing the Stone."

780. **FAIRFIELD–COUNTY–** 334-1411. Thru May 31: "Fleshburn." Beg. June 1: "Once Upon a Time in America."

781. **GREENWICH–CINEMA–** 869-6030. #1–"Sixteen Candles." #2–Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

782. **GREENWICH–PLAZA–** 869-4030. #1–"The Natural." #2–"Finders Keepers." #3–"Making the Grade."

783. **NEW CANAAN–PLAYHOUSE–** 966-0600. "Indiana Jones and the Temple of Doom."

784. **NORWALK–CINEMA–** 838-4504. #1–"Fleshburn." #2–Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

785. **NORWALK–NORWALK–** 866-3010. "Breakin'."

788. **SOUTH NORWALK–SONO–** 866-9202. Thru May 29: "That Sinking Feeling." May 30-June 5: "Confidentially Yours."

789. **SPRINGDALE–STATE–** 325-0250. Thru May 31: "Police Academy." Beg. June 1: "Splash."

790. **STAMFORD–AVON–** 324-9205. #1–"Breakin'." #2–Thru May 31: "Splash." Beg. June 1: "Star Trek III: The Search for Spock."

791. **STAMFORD–CINEMA–** 324-3100. #1–"This Is Spinal Tap." #2–Thru May 31: "The Final Terror." Beg. June 1: "Once Upon a Time in America." #3–"The Bounty."

792. **STAMFORD–PARK PLACE–** 323-1600. #1–Thru May 31: "And the Ship Sails On." Beg. June 1: "Entre Nous." #2–Thru May 31: "L'Argent." Beg. June 1: "Basileus Quartet."

793. **STAMFORD–RIDGEWAY–** 323-5000. #1–"Indiana Jones and the Temple of Doom." #2–"Moscow on the Hudson."

794. **TRUMBULL–TRANS-LUX–** 374-0462. #1–"Breakin'." #2–Thru May 31: "Police Academy." Beg. June 1: "Star Trek III: The Search for Spock." #3–"Making the Grade."

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N.Y. Magazine
February 27, 1984
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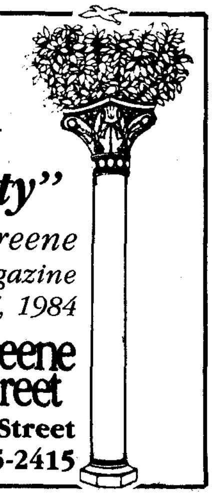

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MOVIES

795. WESTPORT—FINE ARTS— 227-3324. #1—"Romancing the Stone." #2—"Sixteen Candles." #3—227-9619. "The Natural." #4—226-6666. Thru May 31: "This Is Spinal Tap." Beg. June 1: "Once Upon a Time in America."

796. WESTPORT—POST— 227-0500. "Indiana Jones and the Temple of Doom."

798. WILTON—CINEMA— 762-5678. Thru May 31: "Moscow on the Hudson." Beg. June 1: "Star Trek III: The Search for Spock."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru May 31: "Breakin'." #2—Thru May 31: "Friday the 13th—The Final Chapter." Beg. June 1: "Star Trek III: The Search for Spock." #3—Thru May 31: "Making the Grade." Beg. June 1: "Once Upon a Time in America."

801. HARRISON—WARNER— 482-8550. #1—Thru May 31: "Fleshburn." Beg. June 1: "Streets of Fire." #2—Thru May 31: "Firestarter."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America." #2—Thru May 31: "Footloose."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Firestarter." #2—"Police Academy." #3—"Breakin'." #4—"This Is Spinal Tap."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"The Natural." #4—"Sixteen Candles." #5—"Moscow on the Hudson." #6—"Making the Grade"; "Finders Keepers."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru May 31: "Terms of Endearment." Beg. June 1: "Friday the 13th—The Final Chapter."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. Thru May 31: "Footloose."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1 & #2—"Indiana Jones and the Temple of Doom."

813. CEDAR GROVE—CINEMA 23— 239-1462. "Splash."

817. LIVINGSTON—COLONY— 992-0800. Thru May 31: "Making the Grade." Beg. June 1: "Once Upon a Time in America."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. Thru May 31: "Terms of Endearment."

819. MILLBURN—RKO— 376-0800. #1—"Splash." #2—Thru May 31: "Moscow on the Hudson." Beg. June 1: "Streets of Fire."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—Thru May 31: "Firestarter." Beg. June 1: "Star Trek III: The Search for Spock." #2—Thru May 31: "This Is Spinal Tap." Beg. May 1: "Streets of Fire." #3—Thru May 31: "Entre Nous." Beg. June 1: "Star Trek III: The Search for Spock."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Terms of Endearment." #2—Thru May 31: "Fleshburn." Beg. May 1: "The Executioner Part II." #3—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Once Upon a Time in America."

825. NUTLEY—FRANKLIN— 667-1777. #1—Thru May 31: "Breakin'." Beg. June 1: "Star Trek III: The Search for Spock." #2—Thru May 31: "Sixteen Candles." Beg. June 1: "Once Upon a Time in America." #3—"The Natural."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"The Natural." #2—"Cold Feet." #3—"Romancing the Stone."

828. VERONA—VERONA— 239-0880. Tent.: "Moscow on the Hudson."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Sixteen Candles."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru May 31: "Terms of Endearment."

841. CRANFORD—RKO— 276-9120. #1—Thru May 31: "This Is Spinal Tap." Beg. June 1: "Star Trek III: The Search for Spock." #2—Thru May 31: "Splash." Beg. June 1: "Star Trek III: The Search for Spock."

842. ELIZABETH—ELMORA— 352-3483. Thru May 31: "Terms of Endearment."

846. LINDEN—TWIN— 925-9787. #1—"The Natural." #2—Thru May 31: "Fleshburn."

848. ROSELLE PARK—PARK— 245-0358. Thru May 31: "Breakin'."

849. SUMMIT—STRAND— 273-3900. Thru May 31: "Sixteen Candles." Beg. June 1: "Star Trek III: The Search for Spock."

851. UNION—FIVE POINTS— 964-3466. "Police Academy."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru May 31: "Entre Nous."

854. UNION—RKO— 686-4373. #1 & #2—"Indiana Jones and the Temple of Doom."

857. WESTFIELD—RIALTO— 232-1288. #1—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2—"The Natural." #3—"Sixteen Candles."

858. WESTFIELD—TWIN— 654-4720. #1—"Terms of Endearment." #2—Thru May 31: "Finders Keepers." Beg. June 1: "Once Upon a Time in America."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. Thru May 31: "Terms of Endearment." Beg. June 1: "Streets of Fire."

861. CLOSTER—CLOSTER— 768-8800. "The Natural."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1 & #2—"Indiana Jones and the Temple of Doom." #3—"Sixteen Candles." #4—"The Natural."

863. EMERSON—TOWN— 261-1000. Thru May 31: "Racing With the Moon."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire." #2—"Sixteen Candles."

866. FAIRVIEW—TWIN— 941-2424. #1—"This Is Spinal Tap." #2—"Firestarter."

867. FORT LEE—LINWOOD— 944-6900. #1—Thru May 31: "Making the Grade." Beg. June 1: "The Being." #2—Tent.: "Fleshburn."

868. FORT LEE—SHARON— 224-0202. Thru May 31: "Moscow on the Hudson."

873. OAKLAND—TWIN— 337-4478. #1—"Terms of Endearment." #2—"Police Academy."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru May 31: "Terms of Endearment." #2—Program unavailable.

875. PARAMUS—BERGEN MALL— 845-4449. "Sixteen Candles."

876. PARAMUS—CINEMA 35— 845-5070. Thru May 31: "Firestarter." Beg. June 1: "Streets of Fire."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1, #6 & #7—"Indiana Jones and the Temple of Doom." #2—"This Is Spinal Tap." #3—Thru May 31: "Finders Keepers." Beg. June 1: "Star Trek III: The Search for Spock." #4—"Romancing the Stone." #8—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. June 1: "Once Upon a Time in America." #9—Thru May 31: "Moscow on the Hudson." Beg. June 1: "Star Trek III: The Search for Spock." #10—"The Natural."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Splash." #2—"Making the Grade." #3—"Police Academy."

880. RAMSEY—CINEMA— 825-2090. "The Natural."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru May 31: "Sixteen Candles." Beg. June 1: "Terms of Endearment."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1 & #2—"Indiana Jones and the Temple of Doom." #3—Thru May 31: "Indiana Jones and the Temple of Doom." Beg. June 1: "Star Trek III: The Search for Spock." #4—"Splash."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru May 31: "Friday the 13th—The Final Chapter." #2—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru May 31: "Terms of Endearment." #2—Thru May 31: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru May 31: "Hardbodies."

887. TENAFLY—BERGEN— 567-0004. Thru May 31: "Moscow on the Hudson."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. Thru May 31: "Sixteen Candles."

889. WESTWOOD—PASCACK— 664-3200. "Splash."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BEYOND GOOD AND EVIL—(1hr. 46m., '84) In Italian, Eng. subtitles. A subjective portrait of the lives of three historical figures: Friedrich Nietzsche, Lou Andreas Salomé and Paul Rée. With Erland Josephson, Dominique Sanda, Robert Powell, Virna Lisi. Dir. Liliana Cavani. 47

★**BOUNTY, THE**—(2hrs. 12m., '84) A somber, powerful, fascinating retelling of the immortal mutiny on the *Bounty* in 1789. In this version, Mr. Bligh (Anthony Hopkins) is a fiercely ambitious sailor who risks the lives of his crew for glory, but he's hardly a sadist or tyrant. When the *Bounty* arrives at Tahiti, the men, exhausted and sex-starved, take up with the incredibly fleshy and beautiful native girls. Putting to sea, Bligh tries to reimpose military discipline, and when the crew resists, he grows excessively harsh. The mutiny, led by a very young and inexperienced Fletcher Christian (Mel Gibson) is not an exultant explosion of cleansing violence but a sickening, almost incoherent outburst of rage and dismay. *The Bounty* isn't priggish, but it has an eighteenth-century, Tory point of view: Sensuality and indolence destroy the crew not only as members of the navy but as men. Hopkins, wearing his hair in a pugnacious Napoleon cut, gives his first robust movie performance, and Mel Gibson, very modest for so glamorous an actor, lets his voice go high and weepy in the mutiny scene, a gamble that works very well. The director, Roger Donaldson, likes to work close in, and he doesn't mind letting his shots get messy, if mess is called for. A few scenes could be juicier, but Donaldson's even-handed approach to the moral issues has strength and integrity. Written by Robert Bolt, from the novel, *Captain Bligh and Mr. Christian*, by Richard Hough. PG. 16, 24, 33, 72, 93, 113, 570, 791

BREAKIN'—(1hr. 30m., '84) Two talented, break-dancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. 30, 80, 97, 104, 114, 118, 201, 210, 225, 237, 306, 401, 406, 410, 412, 426, 448, 518, 531, 533, 541, 554, 567, 616, 621, 629, 632, 643, 653, 658, 710, 711, 714, 727, 733, 735, 745, 777, 785, 790, 794, 800, 806, 825, 848

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 5

COLD FEET—(1hr. 36m., '83) A romantic comedy about a man and a woman who are afraid to fall in love. With Griffin Dunne, Blanche Baker, Marissa Chibas. Dir. Bruce vanDusen. PG. 76, 90, 536, 723, 827

EDITH AND MARCEL—(2hrs. 20m., '83) In French, Eng. subtitles. The story of legendary chanteuse Edith Piaf's love affair with Marcel Cerdan, the world-champion middleweight boxer. With Evelyne Bouix, Marcel Cerdan Jr., Charles Aznavour, Jacques Villeret, Jean-Claude Brialy. Dir. Claude Lelouch. 51

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 537, 792, 821, 852

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 86

FINDERS KEEPERS—(1hr. 35m., '84) A madcap transcontinental chase after a missing five million dollars. With Michael O'Keefe, Beverly D'Angelo, David Wayne, Pamela Stephenson, Louis Gossett Jr. Dir. Richard Lester. R. 32, 70, 206, 234, 407, 420, 422, 708, 710, 782, 807, 858, 878

FIRESTARTER—(1hr. 56m., '84) A young girl with psychic powers is sought by intelligence agents for her potential as a weapon. Based on Stephen King's best-selling novel. With David Keith, Drew Barrymore, Freddie Jones, Heather Locklear, George C. Scott, Martin Sheen, Art Carney, Louise Fletcher. Dir. Mark Lester. R. 20, 41, 70, 82, 93, 100, 103, 109, 118, 201, 203, 237, 308, 401, 407, 413, 420, 422, 428, 439, 512, 528, 533, 567, 571, 601, 613, 616, 633, 649, 710, 714, 717, 732, 744, 773, 779, 781, 784, 801, 806, 821, 857, 864, 866, 876

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven*. Music by Kenny Loggins and others. PG. 7, 42, 212, 413, 502, 524, 654, 746, 803, 810

GABRIELA—(1hr. 44m., '84) In Portuguese, Eng. subtitles. Sonia Braga, an authentic sex star (what else can you call her?), has the most beautiful, satiny light-brown skin, the most amazingly supple waist, and the most perfect everything else you've ever seen. As an actress, she is . . . enthusiastic. In this second Bruno Barreto adaptation of a Jorge Amado novel (*Dona Flor and Her Two Husbands* was the first), Braga is a country girl who moves in, first as cook, then as mistress, then as wife, with an amiable Turkish-Italian émigré (Marcello Mastroianni) in a Brazilian port town in the twenties. Here and there, the preoccupations of a serious novel, looking like the ruins of a sturdy old building after a bombing raid, appear in *Gabriela*, but the thematic development is highly disorganized, the narrative intermittent. Every time the movie unravels, Braga rips off her dress (or has it ripped off) and jumps onto Mastroianni as if he were some sort of perpendicular hobbyhorse. Teasingly sensual music by Antonio Carlos Jobim. R. 62

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him. Cinematography by the great John Alcott. PG. 22, 32, 36, 58, 71, 92, 97, 403, 410, 416, 428, 436, 438, 443, 447, 451, 511, 530, 535, 547, 551, 554, 574, 609, 639, 641, 644, 645, 655, 660, 666, 711, 720, 721, 724, 731, 733, 822, 878, 885, 886

HEAT OF DESIRE—(1hr. 29m., '84) In French, Eng. subtitles. A Parisian university professor recklessly pursues a young woman even when his passion threatens all that is important and stable in his life. With Patrick Dewaere, Clio Goldsmith, Jeanne Moreau, Guy Marchand, Pierre Dux. Dir. Luc Beraud. R. 55

IN HEAVEN THERE IS NO BEER?—(51m., '83) and **SPROUT WINGS AND FLY**—(30m., '83) Two new documentaries, directed by Les Blank, about American regional music. 2

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) Reviewed in this issue. PG. 24, 31, 80, 104, 111, 118, 205, 223, 234, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 716, 719, 722, 732, 756, 774, 783, 793, 796, 807, 811, 830, 854, 862, 878, 883

IREZUMI—(1hr. 28m., '84) In Japanese, Eng. subtitles. A young woman in contemporary Japan, obsessed with her love for a man, struggles with the constraints of the traditionally obedient female role. With Masayo Utsunomiya, Tomisaburo Wakayama. Dir. Yoichi Takabayashi. 86

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance*. What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. 16, 705

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. R. 56

MAKING THE GRADE—(1hr. 45m., '84) A rich preppy, preferring to go to parties in Paris, hires a New Jersey street kid to impersonate him at school and earn his diploma. With Judd Nelson, Dana Olsen, Jonna Lee, Gordon Jump, Ronald Lacey. Dir. Gene Quintano. R. 33, 72, 83, 105, 114, 118, 201, 206, 225, 307, 407, 410, 422, 428, 443, 448, 518, 523, 533, 541, 561, 567, 603, 616, 625, 637, 710, 717, 730, 745, 755, 775, 782, 794, 800, 807, 817, 867, 879

★**MISSION, THE**—(1hr. 47m., '84) In Farsi, Eng. subtitles. The talented Iranian émigré Parviz Sayyad has written and directed what might be called the first Ghandian thriller. It's about fanaticism tamed by kindness and humor. The fanatic in question, Daoud (Houshang Touzie), is an assassin working for

Khomeini's secret police who is given the job of eliminating, in New York, an exiled colonel who once worked for SAVAK (the shah's police). He stalks the colonel (played by Sayyad himself) through the unfamiliar city, yet every time he is about to throttle him, a jogger, a bum, or two muggers get in the way. Like Martha Raye in *Monsieur Verdoux,* the colonel is exuberantly unkillable. Facing his would-be assailant, he invites him home and introduces him to his children and his good-looking sister-in-law (Mary Apick), surrounding him with affection and attention, and arguing him out of his most deeply held simplicities. *The Mission* has been told from Daoud's point of view, so we directly experience his bafflement, his frustration, and his eventual enlightenment. There's a chilling double-twist ending though that suggests that love may not be enough. An extraordinarily well-written and well-acted low-budget movie. **61**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 38, 74, 92, 118, 205, 213, 402, 414, 419, 447, 500, 521, 531, 541, 550, 559, 567, 617, 622, 630, 632, 667, 708, 722, 735, 774, 793, 798, 807, 819, 828, 868, 878, 887**

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. **23, 30, 48, 92, 105, 109, 118, 202, 206, 210, 211, 225, 305, 401, 403, 412, 418, 423, 424, 501, 523, 531, 533, 540, 561, 566, 616, 621, 625, 627, 632, 635, 640, 643, 648, 700, 702, 705, 709, 715, 717, 745, 758, 774, 782, 795, 807, 825, 827, 846, 857, 861, 862, 878, 880**

ONCE UPON A TIME IN AMERICA—(est.: 2hrs. 15m., '84) A drama about the intertwined lives of two boyhood friends set against the violence and corruption of three decades of American history: the twenties, thirties, and late sixties. With Robert De Niro, James Woods, Elizabeth McGovern, Joe Pesci, Burt Young, Tuesday Weld, Treat Williams. Dir. Sergio Leone. R. **22, 32, 71, 100, 109, 201, 203, 212, 234, 300, 403, 407, 411, 418, 427, 512, 517, 526, 541, 558, 570, 603, 629, 635, 668, 702, 708, 710, 714, 717, 745, 774, 780, 791, 795, 800, 803, 817, 822, 825, 858, 878**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **37, 83, 118, 225, 402, 412, 420, 541, 557, 567, 606, 616, 625, 732, 789, 794, 806, 851, 873, 879**

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based on the successful Royal Shakespeare Company show written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser,* this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore.* R. **62, 559**

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **60, 85, 213, 721, 746, 863**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **3**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **9, 24, 32, 54, 234, 306, 407, 413, 519, 562, 566, 602, 625, 651, 662, 719, 728, 730, 748, 778, 779, 795, 827, 878**

SEEING RED—(1hr. 40m., '84) Sketchy but entertaining history of the American Communist Party from the twenties to the present. The interviews with Party members, some of them dropouts, some still active, present a remarkably attractive group of people, including Bill Bailey, a maritime organizer and longshoreman with a colorful, undisciplined tongue; the black college teacher Howard "Stretch" Johnson, who learned about class distinctions by dancing in the old Cotton Club, and Dorothy Healey, who once was, by her own admission, "a little Stalin." The filmmakers, Julia Reichert (who conducts the interviews) and her husband James Klein, appear eager to say, "This is what American Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense." In some of the movie's most interesting passages, Reichert asks her subjects how they felt at the time of Khrushchev's 1956 speech denouncing Stalin's crimes. They felt like hell, they all say, and many quit the party. But what about *earlier?* some of us may want to ask. The Hitler-Stalin pact? The betrayal of the Polish partisans and Home Army by the Soviets in 1944? Did any of the seemingly exemplary people in this movie take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks. **5**

SIXTEEN CANDLES—(1hr. 35m., '84) This teen dating comedy is an odd mixture of brutality and tenderness. Directing for the first time, screenwriter John Hughes (*Mr. Mom, National Lampoon's Vacation*) shoves his minor characters around as if they were dirty trays in a cafeteria. Yet he's created a lovely heroine, Samantha (Molly Ringwald), and he treats her as delicately as he might a princess opening her first ball. A Midwestern high-school sophomore, Samantha has turned sixteen, but no one has noticed; her entire family is preoccupied with her older sister's impending marriage. Meanwhile, at school, she's developed a crush on Jake (Michael Schoeffling), a dark-eyed dreamboat, but is forced to fight off the advances of an infuriating nonstop talker and con artist, the Geek (Anthony Michael Hall). The Geek is the kind of demoniacally inventive kid who reaches his peak of audacity in high school, and the clown-faced, shrimpy Hall gives him a nervous, high-torque delivery. He's very funny, and so are his two followers, gangly, nearly mute collections of elbows, knees, and shiny orthodontia who travel around school with more electronic gear on their heads than the astronauts. A minor but entertaining movie. PG. **21, 36, 46, 78, 92, 109, 118, 206, 210, 307, 403, 407, 418, 512, 526, 536, 541, 558, 567, 603, 616, 625, 629, 635, 640, 653, 658, 668, 700, 702, 719, 727, 731, 747, 752, 773, 781, 795, 803, 807, 825, 830, 849, 857, 862, 864, 875, 882, 888**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **6, 35, 44, 58, 236, 304, 413, 420, 512, 526, 529, 536, 541, 567, 604, 616, 640, 651, 663, 667, 702, 747, 751, 789, 790, 813, 819, 841, 879, 883, 889**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Further adventures of the starship *Enterprise.* With William Shatner, DeForest Kelley, James Doohan, George Takei, Walter Koenig, Nichelle Nichols, Merritt Butrick, Christopher Lloyd. Dir. Leonard Nimoy. PG. **24, 33, 80, 114, 210, 212, 237, 304, 407, 410, 413, 426, 537, 541, 551, 557, 625, 628, 700, 708, 719, 721, 722, 732, 751, 775, 790, 794, 798, 800, 821, 825, 841, 849, 878, 883**

STREETS OF FIRE—(1hr. 34m., '84) Reviewed in this issue. PG. **20, 30, 70, 82, 93, 100, 103, 109, 201, 206, 210, 212, 308, 401, 407, 413, 420, 427, 439, 512, 518, 528, 536, 571, 601, 625, 632, 649, 653, 705, 710, 714, 717, 732, 744, 745, 755, 773, 779, 781, 784, 801, 819, 821, 857, 860, 864, 876**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **86**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **38, 50, 100, 109, 114, 212, 235, 236, 406, 414, 416, 436, 500, 530, 535, 545, 547, 548, 554, 566, 570, 574, 609, 612, 634, 638, 639, 644, 660, 666, 724, 731, 754, 809, 818, 822, 840, 842, 858, 860, 873, 874, 882, 886**

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz*, about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 97, 202, 303, 408, 422, 531, 541, 606, 617, 664, 713, 732, 775, 791, 795, 806, 821, 841, 866, 878**

ZAPPA—(1hr. 43m., '84) In Danish, Eng. subtitles. A story of friendship and cruelty between three fourteen-year-old boys in the suburbs of Copenhagen during the early 1960s. Peter Reichhardt, Adam Tonsberg, Morton Hoff. Dir. Bille August. **73**

Revivals

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a hip Dr. Frankenstein who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown. **39**

ANIMAL CRACKERS—(1hr. 38m., '30) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). The brothers get up to some funny business as they dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. **39**

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. **13**

BAND OF OUTSIDERS—(1hr. 35m., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **96**

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. **10**

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **10**

CARNAL KNOWLEDGE—(1hr. 36m., '71) A very funny and very sad film, directed by Mike Nichols, and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the eternal roommates twenty years later who've never lost their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret and Rita Moreno. **13**

CHARADE—(1hr. 54m., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn and George Kennedy. Great fun. Dir. Stanley Donen. **89**

DIVA—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this audacious and original romantic chase thriller, the first film directed by Jean-Jacques Beineix. A Parisian postman (Frederic Andrei), in love with an American black opera singer (Wilhelmenia Wiggens Fernandez), makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. A mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama, much of *Diva* is intentionally absurd yet extraordinarily beautiful or funny. **60**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **10**

GANDHI—(3hrs. 7m., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Ben Kingsley's performance is extraordinary—physically powerful, radiant, hard-headed and lively. With John Gielgud, Edward Fox, Michael Hordern, Martin Sheen, and Candice Bergen. **39**

GRADUATE, THE—(1hr. 45m., '67) Boy meets girl, brought up to sixties date (boy also meets girl's mother) and carried off absolutely dashingly. A spirited, intelligent film. With Dustin Hoffman and Katharine Ross. Dir. Mike Nichols. **13**

LA CHINOISE—(1hr. 35m., '67) In French, Eng. subtitles. Jean-Luc Godard at his best. A group of snotty Paris kids start a Maoist cell and play at political assassination. With Anne Wiazemsky and Jean-Pierre Léaud. **96**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **95**

L'AGE D'OR—(1hr., '30) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'Or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that frustrate the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dali contributed to the script. **96**

LAVENDER HILL MOB, THE—(1hr. 22m., '51) A marvelous comedy about a mousey little clerk (Alec Guinness) who steals a million pounds from the Bank of England. With Stanley Holloway, Marjorie Fielding, and Audrey Hepburn in a bit part. Dir. Charles Crichton. **95**

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. **16, 58, 97**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **13**

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical, of a family's romances and friendships, set in the World's Fair year of 1904. The Hugh Martin- Ralph Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. **89**

MY DINNER WITH ANDRE—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. They represent opposing philosophical points of view: Gregory the restless, foolish seeker of transcendental experience, Shawn the defender of everyday life—the morning newspaper, a cup of coffee from the night before that's blissfully free of dead roaches. It's all good talk: You may be irritated, but you won't be bored. Dir. Louis Malle. **2**

MYSTERY OF KASPAR HAUSER, THE—(1hr. 50m., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All.* A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in educational darkness. With Bruno S. Dir. Werner Herzog. **95**

NIGHT OF THE HUNTER, THE—(1hr. 33m., '55) Charles Laughton directed this odd, haunting film about two children pursued by a murderer in the rural South. Robert Mitchum brings his creepy charm to the role of the religion-obsessed killer; Shelley Winters is, typically, his victim. **10**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **89**

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **10**

PIXOTE—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paolo, who loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terryifying subject. With Marilia Pera. **2**

PRINCE OF THE CITY—(2hrs. 47m., '81) It's the early 1970's, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Treat Williams gives a hyped-up, intensely physical performance; he can be actorish and even a bit hysterical, but he has quietly moving moments too. Sidney Lumet's direction, though crude and repetitive, produces one emotional high after another. With the exception of Bob Balaban, a superlative cast. **39**

ROPE—(1hr. 20m., '48) Alfred Hitchcock's thriller about two young men who kill a college friend for sport, then hide the corpse in a trunk which they use as a table to serve dinner to unaware guests. With James Stewart, John Dall, Farley Granger. PG. **16, 57, 88**

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. **89**

TOMORROW—(1hr. 42m., '72) Robert Duvall stars as a Mississippi man, the watchman at a saw mill, who cares for and falls in love with a young, abandoned pregnant woman. Screenplay by Horton Foote, based on a story by William Faulkner. With Olga Bellin and Sudie Bond. Dir. Joseph Anthony. PG. **90**

WORDS AND MUSIC—(1hr. 58m., '48) An elaborate musical freely based on the career of Rodgers and Hart, with dozens of hit tunes. With Mickey Rooney, Tom Drake, Perry Como and Gene Kelly. Dir. Norman Taurog. **89**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He befriends a Chinese-Australian dwarf (Linda Hunt) who serves as his cameraman, and he begins an affair with a British Embassy official (Sigourney Weaver). Meanwhile, in the shadowy background, left and right slug it out for power. The movie is promising but unfocused, and the filmmakers never succeed in pulling together the background and the foreground, the politics and the romance. Dir. Peter Weir. **13**

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Saturday, June 2

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Langella in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Previews start 6/2 prior to a 6/21 opening. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; tickets for previews $24 for all performances exc. Sat. evenings which are $27. After opening, $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

Tuesday, June 5

ENGELBERT HUMPERDINCK ON BROADWAY—The English-born star in the field of contemporary music offers, for the first time, among an evening of favorites, his latest song, *The Other Man and the Other Woman,* by Barry Mason. Tues., Wed., Thurs., & Sun. $25-$30; Fri. & Sat. $30-$35; 6/5-17. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

END OF THE WORLD—Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Mon.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, Sat. at 2, $22.50-$32.50; Sat. at 8, $25-$35. **Cort,** 48th St. betw. 6th & 7th (239-6200). 2 hrs., 45 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

THE WIZ—Stephanie Mills stars in a revival of the 1975 Broadway musical. Book: William F. Brown, based on L. Frank Baum's *The Wonderful Wizard of Oz;* music and lyrics: Charles Smalls; directed (and costumed) by Geoffrey Holder; choreography by George Faison. With Ella Mitchell, Carl Hall, Gregg Baker, Charles Valentino, Howard Porter, John-Ann Washington, Juanita Fleming, Ann Duquesnay. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $27.50-$40; Wed. at 2, $25-$35. **Lunt/Fontanne,** 205 W. 46th (575-9200). 2 hrs., 30 mins. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50; thru 7/2. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BROWNSTONE—Musical by Peter Larson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. With Ralph Bruneau, Loni Ackerman, Maureen McGovern, Kimberly Farr, and Lenny Wolfe. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12. **Hudson Guild,** 441 W. 26th (760-9810).

DANNY AND THE DEEP BLUE SEA—The Circle Repertory Company presents a two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7. Previews now prior to a 6/6 opening. Preview prices, $17.50-$22.50. After opening, $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

DESIRE UNDER THE ELMS—Marco St. John and Jeanne Ruskin star in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25; thru 6/3. **Stage One,** 333 W. 23rd (242-7800).

ELIZABETH AND ESSEX—A musical based on Maxwell Anderson's 1930 play, *Elizabeth the Queen;* book by Michael Stewart and Mark Bramble; music, orchestrations, and vocal arrangements by Doug Katsaros; lyrics by Richard Engquist; directed by Sondra Lee; choreographed by Onna White. Metropolitan Opera star Evelyn Lear stars and Dennis Parlato portrays Essex. Limited run—thru 6/2; $8. **Ark,** 2 E. 90th (534-5366).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

FOUND A PEANUT—Donald Margulies' play about confrontation within a group of children in the backyard of a Brooklyn tenement. The eight children are played by adults; directed by Claudia Weill. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Anspacher,** 425 Lafayette (598-7150).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Jerry Stiller, Christopher Walken, and Sigourney Weaver. From 6/4. **Promenade Theater,** 76th & Bdway (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Mitchell Greenberg. **Playwrights Horizons,** 416 W. 42nd (279-4200).

KENNEDY AT COLONUS—Laurence Carr's play which traces the career of Robert F. Kennedy from 1960 to his death in 1968; directed by Steve Zuckerman; with Christopher Curry in the title role. Mon.-Sat. at 8, Wed. & Sat. at 2; $16-$20; from 6/8. **47th St. Theater,** 304 W. 47th (354-1293).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

MR. & MRS.—Kevin Wade's comedy about a premarital situation, featuring Mark Metcalf, Peter Friedman, Polly Draper, and Pamela Brook; directed by David Trainer. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 6/10. **WPA,** 138 Fifth Ave. (206-0523).

THE NEST OF THE WOODGROUSE—Soviet playwright Victor Rozov's drama, set in Moscow, of a diplomat and his family in crisis (play's title derives from the woodgrouse's deafness during its mating ritual). The stars are Eli Wallach, Anne Jackson, Mary Beth Hurt, and Phoebe Cates. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; from 5/30. **Public/Newman,** 425 Lafayette St. (598-7105).

THE NEW YORKERS—Two one-acters, *The Pushcart Peddlers* and *The New Yorkers,* written by Murray Schisgal. The second play stars Phyllis Newman, Adolph Green, Joseph Leon, and features Amanda Green. Mon.-Sat. at 8; $6; 5/31-6/12. **Trinity Center,** 101 W. 91st (873-1650). **Canceled.**

'NIGHT, MOTHER—The Pulitzer Prize-winning work by Marsha Norman, starring the original cast, Kathy Bates and Anne Pitoniak, directed by Tom Moore, is in a new home off-Broadway. The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$24.50. **Westside Arts Theater,** upstairs, 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust"; directed by Albert Evans. With Steven Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Fri. at 8, Sun. at 7:30, Sat. at 7 & 10, Sun. at 3. **The Ballroom Theater,** 253 W. 28th (594-0326).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues.-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25. **Roundabout/Susan Bloch,** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 8 & 10:30, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PRIVATE SCENES—Ed Kaski and Carla Spindt star in Joel Homer's play about a young man and woman; directed by Maggie Harrer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15; from 5/29. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

THE SHADOW OF A GUNMAN—Sean O'Casey's comedy of Irish life within the I.R.A.; directed by Jim Sheridan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7:30; $15-$20. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

ROBERT FROST: FIRE AND ICE—A one-man show, starring Arthur Peterson, about the wit, genius, and trials of America's poet laureate. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3; $8 now; starting 6/3, seats are $15. **South St. Theater,** 424 W. 42nd (279-4200).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

YEATS!—Three one-acters by Yeats, directed by Sam McCready. With Olivia Casey, Kevin Gardiner, Brooke Myers, Todd Oleson, J. Patrick O'Sullivan, Michael Stacy. Wed.-Sat. at 8, Sun. at 3; $8, thru 6/10. **Quaigh,** 110 W. 43rd St. (221-9088).

Theater Companies

AMERICAN JEWISH THEATRE—**Theatre:** Theodore Bikel, in a program of Jewish songs, stories, and music. 6/9, 16 at 8; 6/10, 17 at 2; $14.50. **Studio:** *Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

APPLE CORPS—Revival of Edna Ferber and George S. Kaufman's *The Land Is Bright,* directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Theater,** 336 W. 20th (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—A revival of Lanford Wilson's *Balm in Gilead,* presents a portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Gary Sinise, Terry Kinney, Tanya Berezin, Glenne Headley, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. Tues.-Sat. at 8; Sat. at 2; Sun. at 3 & 7:30, $22.50-$25; thru 6/17. **Theater,** 99 7th Ave. So. (924-7100).

ENSEMBLE STUDIO THEATRE—7th Annual Festival of New One-Act Plays, *Marathon '84,* performs in Series A, B, C, & D. Phone theater for specifics. Wed.-Fri. at 7:30, Sat. & Sun. at 2 & 7:30; $12; thru 6/17. (For all four series, $42.) **Theater,** 549 W. 52nd (247-4982).

EQUITY LIBRARY THEATRE—Revival of *Pal Joey,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by John O'Hara (winner of three Tony awards). Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/3. **Theater,** 310 Riverside Dr. (663-2028).

FAMILY REPERTORY—*Straight From the Ghetto,* 5/30-6/2, 7-9, 14-16, at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HISPANIC ORGANIZATION OF LATIN ACTORS — 6/13 at 2:30: *Juan Palmiere,* by Antonio Larreta, directed by Arcadio Ruiz (in Spanish), is a work with social and political overtones applicable to Latin America today. **Wonderhorse,** 83 E. 4th (595-8286). Closed.

JEAN COCTEAU REPERTORY—Robert Lowell's *The Oresteia of Aeschylus* and Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotate. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

LA MAMA E.T.C.—*Fun City,* written & directed by Matthew Maguire, is about New York City. Thurs.-Sun. at 9; $7; thru 6/17. Walter Hadler's *The Air-Conditioned Beach,* directed by Daffi Nathanson, is a dark comedy about a nuclear family in transition. Thurs.-Sun. at 7:30; $6; 5/31-6/24. **Theater, 74A E.** 4th St. (475-7710).

MANHATTAN PUNCH LINE—Philip Magdalany's *Rich Girls,* comedy about three worldly women and their entanglements with men; directed by Robert Moss. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $8; thru 6/2. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—**Upstage:** Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 6/24. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost,* alternate with *Rain,* by John Colton and Clemence Randolph; Ibsen's *Ghosts,* and John Patrick's *The Hasty Heart.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Cryer, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowager (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. thru Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 6/3. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—Mick Casale's *Elm Circle* is set in the summer of 1977 and recounts a girl's journey through America "in search of her star." With Cheryl Giannini, David MacDonald, Edward O'Neill, Ben Seigler, and Kelly Wolf; directed by Pamela Berlin. From 6/1. **Studio Theater,** 416 W. 42nd (564-1235).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua. Mon.-Thurs. at 8, Fri. at 7 & 10, Wed. at 2; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru June. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; thru 6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*Henry V,* story of how the playboy prince became one of England's most beloved kings; directed by Timothy

Oman. With Frank Muller and Dene Nardi. Thurs.-Sun. at 8, Sat. at 2; thru 6/3; $8. **Shakespeare Center,** 165 W. 86th (877-6810). Joseph Papp presents *Romeo and Juliet* on tour throughout neighborhood parks in the five boroughs 6/5-7/1. FREE. Call 877-6810 for locations.

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Mike Stott's *Lenz,* a tragic farce about an artist in 18th-Century Germany, based on a short story by Georg Buchner. Thurs.-Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 6/3. **Theater,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; thru 6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL THE WAY HOME—Tad Mosel's Pulitzer Prize-winning dramatization of James Agee's *A Death in the Family,* directed by James R. Shaffer. 6/1-3, at 8, Sat. mat. 6/2 at 2:30; $6. **The Ark,** 277 Park Ave. South (475-1216).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/17. **West Side Rep.,** 252 W. 81st (666-3521).

ARMS AND THE MAN—GBS's play; directed by Irene Moore. Thurs.-Sat. at 8; Sun. at 3; $6; 5/31-6/16. **Entermedia's** second story theatre, 189 Second Ave. (929-3567).

BELOVED MURDERER—Elizabeth de Charay and Robert Garabedian star in Gerty Agoston's play about crime and punishment at the end of WW II; directed by Fred Fondren. Thurs.-Sat. at 8; $5-$7; thru 6/3. **Prometheus,** 239 E. 5th St. (477-8689).

BLOOD WEDDING—Lorca's drama, directed by Marcy Arlin, presented by the Hunter College Graduate Department. 5/31, 6/1 at 8. FREE. **Taller Latinoamericano,** 19 W. 21st St., 2nd fl. (570-5108 or 622-5847).

BOUND TO RISE—Music/theater work based on the Horatio Alger stories; music by Robert Dennis; directed by Barbara Vann. Wed.-Sat. at 8; $6-$10; thru 6/2. **Medicine Show,** 6 W. 18th (255-4991).

THE CHESS GAME OF DEATH—Valerie Collins's version, based on Jean Anouilh's *Antigone,* with Mel Boudrot, Michelle Duval, Stephen McNaughton, and Elizabeth Ruf. Tues.-Sat. at 8; $6; 5/30-6/16. **Sargent,** 314 W. 54th (644-6687).

CHICKEN LITTLE WAS RIGHT!—Charles LaTourette's nuclear farce; directed by Christopher Lamb. Thurs.-Sat. at 8, Sun. at 7:30; $5; thru 6/10. New York Actors' Ensemble production. With Donald Viscardi, Ruby Payne, Randal Hart, Ken Wishnia, Anthony Piazza, Cindy Dutton, and Jeremy Fortner. **Courtyard Playhouse,** 39 Grove St. (620-7110).

COPING—Steve Spiegel's comedy about college seniors trying to get their lives together before they graduate. With Mark Drop, Cynthia Kane, John Kay, and Catherine Natale. 5/30, 31, 6/1 & 2 at 8. **Inroads Theatre,** 150 Mercer St. (726-9461).

DEATH IN THE ORGANIZATION—David Schanker's surrealistic comedy of sudden death, power politics, and obsessive love, set in the boardrooms of a food service administration; directed by Harvey Seifter. With Doug Simes, Gordon Gray, Marion Myrick, Ron Elfred, and Peter Bruno. Thurs.-Sun. at 8; $4; thru 6/10. **Theater for the New City,** 162 Second Ave. (254-1109).

DELICATE FEELINGS—Rosalyn Drexler's play with music about female mud wrestlers; directed by George Ferencz. With Bill Nunnery, Bobby Faust, Tino Juarez, Leslie Levinson, and Martha Whitehead. Thurs.-Sun. at 8; $4. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Two plays by Arthur Schnitzler: *The Festival of Bacchus* and *The Big Scene;* directed by Linda Pakri. Thurs.-Sat. at 7:30, Sun. at 4; $6; 5/31-6/17. **18th St. Playhouse,** 145 W. 18th St. (673-5636).

DOUBLE BILL—William Inge's *Glory in the Flower,* and Tennessee Williams's *Perfect Analysis Given by a Parrot,* presented by American Renaissance Theater. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 5/31-6/24. **A.R.T.,** 112 Charlton St. (929-4718).

DOUBLE BILL—William Inge's *Margaret's Bed* and Rainer Werner Fassbender's *Bremen Coffee;* both directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; $5; thru 6/9 (6/10 perf. at 2). **Beckman,** 314 W. 54th (581-3044).

DOUBLE IMAGE THEATRE'S NINTH ANNUAL SHORT PLAY FESTIVAL—The best original one-acters submitted and performed by labs and development programs of N.Y.'s theatre companies and teaching institutions. Tues.-Sat. at 7, Sun. at 2 & 8; $5; 5/29-6/3. **TOMI,** 23 W. 73rd (245-2489).

THE EMPEROR OF MY BABY'S HEART—A horror musical of the 1940s about greed in the songwriting profession, written by Lawrence DuKore and Mark Barkan; directed by David Gold. 6/7-9, 14-16, 22-24 at 8. 6/10, 17, 24 at 2; $6. **Cloister Theater** of the Riverside Church, 120th St. & the Drive (864-2929).

AN EVENING WITH CHEKHOV—*The Brute,* directed by Peggy Woody, and *A Marriage Proposal,* directed by Mark Thompson. Mon.-Fri. at 7:30; 5/31-6/15; $6. **Theatre Downstairs,** 7 E. 15th St. (279-9321).

FIVE TOGETHER SEPARATELY—Joe Bays's comedy, directed by Larry Kirchgaessner. Thurs.-Sat. at 7:30, Sun. at 3; $6; 5/31-6/17. **Our Studios,** 147 W. 24th (695-5342).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95; thru 6/24. **Billie Holiday,** 1368 Fulton St., Brooklyn (636-0918).

THE GOOD WOMAN OF SETZUAN—Revival of Bertolt Brecht's parable about a good person's survival in a hostile world.; directed by James Louis Niesen. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; thru 6/10. An Irondale Ensemble production. **Nameless Theater,** 125 W. 22nd (666-7856).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; thru 6/27. **Studio,** 133 2nd Ave. (777-7005).

HOSTAGE—Chilling drama written and directed by Tom Fox, featuring Christine and Tom Ammirato, John Bryson, David Packer, and Valerie Smaldone. Thurs.-Sat. at 8, Sun. at 2; $8; thru 6/10. **Theatre 22,** 54 W. 22nd (698-8343).

HOT SAUCE—Karmyn Lott's family drama, set in rural Texas in the late 50s, portrays a poor family struggling with a shattering crisis; directed by Toni Dorfman. With Sharon Hope, Wayne Elbert, Marchand Odette, and Katherine Price. Thurs.-Sat. at 8, Sun. at 7; 6/8-30; $8. **Theatre-Off-Park,** 28 E. 35th (679-6283).

I DON'T WANT TO BE ZELDA ANYMORE—Marty Martin's one-woman play, starring Margie Bolding as the wife of F. Scott Fitzgerald; directed by Jason Buzas. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10-$15. **Actors Repertory,** 303 E. 44th (687-6430).

I GOT SHOES—Jill Maynard's play about four senior citizens who have recently moved from New York City to Florida; directed by Anne Cowett. 5/28-6/8 at 12:15 (bring your lunch). FREE. **Quaigh,** 108 W. 43rd (221-9088).

I LOVE SOPHIE—Frank Pugliese's comedy about young romance; directed by Theo Barnes; with Cyndi Coyne, Roger Kabler, Dominick Caputo. 5/30, 31, 6/1, 2, 6, 9 at 8; $8. **New Forum,** 358 W. 44th (245-5792).

INTERNAL COMBUSTION—Musical by Georgia Bogardus Holof and David Mettee consisting of songs and sketches about the evolution of American families since the invention of the auto. Thurs.-Sun. at 8, Sun. at 2:30 also; $5; thru 6/10. **Musical Theatre Works,** 133 Second Ave. (677-0040).

JESSE AND THE GAMES—Garland Lee Thompson's play about the Jesse Owens Olympiad; directed by Chuck Wise. Thurs.-Sat. at 8, Sun. at 3; 6/7-24; $8. **Aronow Theater,** 136th St. & Convent Ave. (662-8463).

JUST LIKE THE LIONS—Patrick Meyers's play focusing on a couple's conflicts; directed by Max Mayer. Mon.-Sat. at 8, Sat. at 2; $10; 5/31-6/16. **TOMI,** 23 W. 73rd (245-2489).

THE LAND IS BRIGHT—Drama by Edna Ferber and George S. Kaufman, with 19 actors, spanning 1890-1940 in the life of the Kincaids; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 6/17. **Apple Corps,** 336 W. 20th (929-2955).

LUTHER—John Regis stars in John Osborne's play spanning Luther's life from his first religious doubts to the resolution of his inner conflicts; directed by Josie Adler Oppenheim. Thru 6/3; $6. **Ten Ten Rep,** 1010 Park Ave. (678-7238).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m. ($10); 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

NIAGARA FALLS—Leonard Melfi's play about the 60s; directed by Janet Sturm. Fri. & Sat. at 8, Sun. at 3; $5; 6/1-7. **Little Theater** of the Greek Orthodox Church, 302 W. 91st (870-0911).

NIGHT SWEAT—Robert Chesley's play, set in a gay disco/bath house; directed by Nicholas Deutsch. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd (279-4200).

OTHER GIRLS—Three plays by Jacqueline Allen which explore a variety of relationships between women; directed by Joy Lawrence; presented by The Clique. Thurs.-Sun. at 8; $6; thru 6/17. **New Theater,** 62 E. 4th St. (677-2392).

PHILADELPHIA HERE I COME—Brian Friel's comedy, with John Clerkin, John Callan, Patrick Farrelly, and Susan McCallum. Thru 6/3. **Noel Coward,** 164 11th Ave. (543-7816).

THE PLAY'S THE THING—Comedy by Ferenc Molnar and P.G. Wodehouse, directed by Neal Weaver, about a sophisticated playwright who uses his talent to save a love affair from disaster. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/10. **Meat & Potatoes,** 306 W. 38th St. 4th floor (564-3293).

PRETTY BOY—Written and directed by Greg Mehrten and inspired by the Lulu plays of Wedekind, play concerns a gay youth and his various relationships in bourgeois society. Tues.-Sun. at 8; $8-$10; 6/5-7/1 at 8:30. **Performing Garage,** 33 Wooster St. (966-3651).

ROUNDHEADS AND PEAKHEADS—Bertolt Brecht's parody telling how a dictator averts social revolution by dividing the population into two racial types and pitting them against each other; directed by Jerry Roth, with a cast of 19. Wed.-Sun. at 8; $8; thru 6/10. **Classic Theater,** 114 W. 14th (929-8033).

SCAPIN—Moliere's classic comedy, with music by Paul Shapiro, directed by Amy Brockway. Fri., Sat. at 8, Sat. & Sun. at 3; $7-$10; thru 6/10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

THE SEA GULL—Anton Chekhov's play, translated by Jean-Claude Van Itallie, directed by Ann Raychel. Mon.-Sat. at 8:30; $6; thru 5/31. **Theatre Studio,** 750 8th Ave. (730-0235).

THE SEMI-NEW PHIL STEIN SHOW—A one-man evening of characters, monologues, and physical comedy. Thurs.-Sat. at 8; $6; 5/31-6/2. **Westbeth,** 151 Bank St. (691-2272).

STREET DREAMS—Music/theatre by Bill Eaton and Mitchell Ivers, directed by Peter (*West Side Story* and *Annie*) Gennaro, featuring dancers from the sidewalks of New York. Tues.-Sat. at 8, Wed. & Sat. at 2; $15, $12; thru 6/2. **St. Clement's,** 423 W. 46th (265-4375).

SUMMER STORM—Bruce Speas's play, directed by Jonathan Polansky. Jeff Fahey stars as a youth whose car is swept off the road during a flash flood and finds himself an overnight guest of strangers. 5/30-6/4, 6-9 at 8; $6. **Raft,** 432 W. 42nd (279-4200).

SURVIVORS—Roberto Monticello's anti-nuclear war play, directed by Galila Oren, with original rock music by Kimboto. 6/8, 9, 15, 16 at 8; 6/10 at 2. **Off-Center,** 436 W. 18th (505-7256).

THE TRANSPOSED HEADS—Based on Thomas Mann's reworking of an ancient legend, play is a multi-media event, featuring Yamil Borges, Sheila Dabney, Mark Morales, and Harry Streep. Score by Yukio Tsuji and Masa Imamura. Thurs.-Sat. at 8, Sun. at 3; $8; thru 6/10. **Ark,** 131 Spring (431-6285).

TRICK OR TREAT—D.R. Andersen's psychological thriller; directed by Worth Howe. Sat. at 8, Sun. at 3 & 7, Mon. at 8; $6; thru 6/4. **Main St. Theater,** 548 Main St., Roosevelt Island (644-0126).

VICTORY BONDS—Anson Campbell's play set on the Jersey shore during the Second World War; directed by Jack L. Savis. Cast includes Daniel Pollock, Laura Pierce, Jim Fyfe, Patricia Hunter, Tony Carlin, and Jean Barker. Wed. at 8, Sat. at 10, Sun. at 3; $6. (5/28 perf. at 7:30) **New Theater,** 62 E. 4th (477-4120).

ZONES OF THE SPIRIT—Amlin Gray's pair of one-acters derived from the life and works of Strindberg: *Outlanders,* and *Wormwood;* directed by Sharon Ott. Thurs.-Sun. at 8; $4; thru 6/17. **Theater for the New City,** 162 Second Ave. (254-1109).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

CARMELA TAL BARON—Paintings of imaginary windows, with an eerie, dream-like quality, thru 6/30. Foxworth, 33 E. 65th (772-3460).

JEAN CHARLES BLAIS—Figurative paintings and drawings on paper, in pastel and gouache, thru 6/9. Castelli Graphics, 4 E. 77th (288-3202).

JAMES BOHARY/DON DE MAURO—Abstract paintings/Portraits. Thru 6/1. Stone, 48 E. 86th (988-6870).

WILLEM DE KOONING—New paintings, sculpture, and drawings, thru 6/23. Fourcade, 36 E. 75th (535-3980).

RICHARD DIEBENKORN—Thirty paintings on paper, from 1982-1984, thru 5/31. Knoedler, 19 E. 70th (794-0550).

RAOUL DUFY—Paintings, watercolors, and drawings, thru 6/9. Davidson, 43 E. 78th (734-6702).

ERIC—Fashion illustrations by an artist who worked for *Vogue* from 1925 to 1958, thru 6/8. Society of Illustrators Museum, 128 E. 63rd (838-2560).

JULIO LARRAZ—Recent paintings, thru 6/16. Haime, 1000 Madison (772-7760).

ROBERT NATKIN—Recent paintings from the "Hitchcock" series, thru 6/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

ODD NERDRUM—Figurative paintings by a Norwegian artist, thru 6/3. Hamilton, 19 E. 71st (744-8976).

GERALD NICHOLS—Large, cut-out reliefs with imagery drawn from well-known works of art, 5/31-7/7. Steinbaum, 903 Madison (734-3373).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

REEVE SCHLEY—Landscapes in watercolor, thru 6/8. Graham Modern, 1014 Madison (535-5767).

CHRISTINA STACK—Abstract paintings, thru 6/22. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

LEON TUTUNDJIAN—Constructivist works on paper from the twenties, thru 6/15. Prakapas, 19 E. 71st (737-6066).

JOHN WESLEY—Whimsical paintings depicting Proust and Oriental female figures, thru 6/23. Elkon, 1063 Madison (535-3940).

CHRISTOPHER WHITE—Abstract paintings based on landscapes, thru 6/9. Ericson, 23 E. 74th (737-6155).

FRANK LLOYD WRIGHT—Original drawings, prints, posters, letters, objects and ephemera, thru 7/15. Reinhold-Brown, 26 E. 78th (734-7999).

JEAN XCERON—Paintings and watercolors from 1926-1966, thru 7/14. Kouros, 831 Madison (879-5454).

57th Street Area

FRANCIS BACON—Recent paintings by this British artist, thru 6/5. Marlborough, 40 W. 57th (541-4900).

ALICE DALTON BROWN—Recent paintings of Victorian houses, 6/1-27. Sachs, 29 W. 57th (421-8686).

ANTHONY CARO—Two shows running concurrently, in honor of this sculptor's 60th birthday, thru 6/29. Emmerich, 41 E. 57th (752-0124), and Acquavella, 18 E. 79th (734-6300).

ANN CHERNOW—New paintings and drawings, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

PETER CHEVALIER/CATHERINE LEE—Paintings by a young artist from Berlin/Monochromatic paintings. Thru 6/2. Bellman, 41 E. 57th (486-7944).

JIM DINE/DAVID HOCKNEY—Works on paper by both. Thru 6/3. Heesy, 50 W. 57th (942-0521).

DON DUDLEY/JONATHAN SANTLOFER/BARBARA ZUCKER—Drawings. Thru 6/2. Adler, 37 W. 57th (980-9696).

CHUCK DUGAN—Large-scale paintings that combine images with abstract elements, thru 6/1. Frumkin, 50 W. 57th (757-6655).

ELIZABETH DWORKIN—Abstract paintings based on land and seascapes, thru 5/31. Munroe, 56 W. 57th (246-9616).

SHEILA GARDNER—Landscapes of Maine in watercolor, thru 5/31. Tatischeff, 50 W. 57th (664-0907).

LEE HALL—"Places"—new paintings and drawings, thru 6/2. Armstrong, 50 W. 57th (582-8581).

DOUGLAS HIGGINS/LESTER VAN WINKLE—Paintings with elements taken from ancient Greek art/Sculpture. Thru 6/2. Siegel, 24 W. 57th (586-0605).

GEORGES HUGNET—Surrealistic collages, thru 6/1. Zabriskie, 724 Fifth (307-7430).

CANDACE JANS—Paintings of gardens and patios, inspired by a trip to Italy, thru 5/30. Fischbach, 29 W. 57th (759-2345).

JIMMY KELLOUGH—Landscape paintings, thru 6/9. Hadler-Rodriguez, 38 E. 57th (752-7734).

ELLSWORTH KELLY—Wood sculpture, thru 6/2. BlumHelman, 20 W. 57th (245-2888).

FRANZ KLINE—Black-and-white abstract paintings and drawings, thru 6/9. Del Re, 41 E. 57th (688-1843).

LOCKSPEISER—New paintings, thru 6/9. Phoenix, 30 W. 57th (245-5095).

MARISOL—New sculpture, thru 6/8. Janis, 110 W. 57th (586-0110).

JOAN MIRO—Cast bronzes and ceramic sculptures, thru 5/26. Pace, 32 E. 57th (421-3292).

RICHARD MOCK—Expressionistic, colorful paintings with a childlike sense of order, thru 6/16. Alexander, 20 W. 57th (757-3721).

HENRY MOORE—Recent bronze sculpture and prints, thru 6/2. Rosenberg, 20 W. 57th (757-2700).

CAMILLE PISSARRO—Drawings, pastels, and watercolors by one of the elder Impressionists, thru 6/9. Heidenberg, 50 W. 57th (586-3808).

SIGMAR POLKE—Large-scale paintings on fabric by this German artist, thru 6/15. Goodman, 24 W. 57th (977-7160).

FAIRFIELD PORTER/YVONNE MULLER—Paintings and drawings of seascapes, interiors, plus a large drawing of Manhattan and a portrait of the artist's daughter/Color-field paintings. Thru 6/20. De Nagy, 29 W. 57th (421-3780).

BRUNO ROMEDA—Bronze sculptures, thru 6/9. Crispo, 41 E. 57th (758-9190).

CELIA RUMSEY/ROBERT ROESCH—Aerial landscape paintings/Cor-ten steel sculpture. Thru 6/30. Segal, 63 E. 57th (486-2297).

FRANCESCO SCAVULLO—Photo silkscreened and painted portraits of Princess Grace, Rita Hayworth, Brooke Shields, and other well-known women; thru 6/2. Iolas-Jackson, 52 E. 57th (755-6778).

JERALD SILVA—Large-scale watercolors of nudes and still lifes, thru 6/9. French, 41 W. 57th (308-6440).

T.L. SOLIEN—Figurative paintings, thru 6/2. Getler/Pall/Saper, 50 W. 57th (581-2724).

JOSEPH STELLA—Studies for this artist's last projected work, "The Underground Cathedral," as well as drawings and watercolors from every period of his career, thru 6/15. Schoelkopf, 50 W. 57th (765-3540).

WILLIAM TUCKER—Bronze sculptures, plaster sculptures and drawings, thru 6/2. McKee, 41 E. 57th (688-5951).

THORNTON WILLIS—Recent watercolors, thru 6/23. Oscarsson Hood, 41 W. 57th (750-8640).

JACK YOUNGERMAN—Paintings on paper, 1960-1980, thru 6/15. Washburn, 42 E. 57th (753-0546).

East Village

MARVIN GASOI—Cibachrome prints, thru 6/24. Art City, 439 E. 9th (420-0867), Thurs.-Sun. 1-6.

ROB HAMELINE/TIM DUCH—Paintings by both. Thru 6/3. Jus de Pomme, 338 E. 11th (674-5389), Wed.-Sun. 12-6.

JOEL HANDORFF—Sketches inspired by the imagery of Piranesi, on Plexiglas panels, thru 6/18. Christminster, 336 E. 5th (475-8369) Wed.-Fri. 7-10, Sat.-Sun. 1-6.

COLIN LEE—Paintings with images culled from the artist's past, thru 6/3. Piezo Electric, 437 E. 6th (505-6243) Tues.-Sun. 12-6.

ROBERT LOUGHLIN/AUSTE—Paintings of heads with exaggerated features in dark, mysterious settings/Paintings of heaven and its inhabitants. Thru 6/23. Garet, 204 E. 10th (475-8701).

THOMAS SCHINDLER—Paintings by a Berlin artist, thru 6/17. Sharpe, 328 E. 11th (777-4622), Tues.-Sun. 1-6.

TOD WIZON—Paintings, thru 6/3. P.P.O.W., 216 E. 10th (477-4084).

SoHo and Tribeca

PAT ABBOTT-RYAN—Archetypal forest imagery in paintings, thru 6/16. 22 Wooster (431-6445).

ANDREW HART ADLER—Figurative oil paintings, thru 6/2. Rosenberg, 115 Wooster (431-4838).

TERRY ALLEN—Multi-media works that are clusters of impressions and artifacts united as stories, thru 6/1. Gladstone, 152 Wooster (505-8690).

JOSEPH BEUYS—Etchings and bronze sculptures, thru 6/15. Editions Schellmann & Kluser, 50 Greene (219-1821).

JAMES BIEDERMAN—A survey of drawings, 1979-1984, thru 6/16. Weber, 142 Greene (966-6115).

JEAN CHARLES BLAIS—Large-scale figurative paintings, irregularly shaped, on old billboards, thru 6/9. Castelli, 420 W. Broadway (431-5160).

JOSEPH CALS—Recent oil paintings, 5/29-6/23. Germans Van Eck, 420 W. Broadway (219-0717).

CLYDE CONNELL—Recent sculpture, thru 6/23. Delahunty, 291 Church (226-2519).

TINKA DENENBERG/CHARLES RINGNESS—Paintings of interiors and landscapes, thru 6/16/Mixed-media works on paper, thru 6/2. Condeso/Lawler, 76 Greene (219-1283).

BRETT DE PALMA—Paintings that make reference to Cubism and various other periods in art history, thru 6/2. Shafrazi, 163 Mercer (925-8732).

DAVID DEUTSCH/DAVID TRUE/ANTON VAN DALEN—Large ink, gouache, and acrylic paintings on paper/Seascape and landscape paintings/Paintings that explore the boundary between nature and science. Thru 6/16. Thorp, 103 Prince (431-6880).

DANIEL GALLIDUANI—"Noumenal Mirrors"-a sculpture project, thru 6/30. Leon, 31 Desbrosses (226-7789).

SHARON GOLD/GRACE BAKST WAPNER—Abstract paintings/An 8-panel teak and copper screen. Thru 6/16. 55 Mercer (226-8513).

KATHRYN HALBOWER—Large-scale figurative oil paintings on wood panels, thru 6/16. Toll, 146 Greene (431-1788).

DAVID HATCHETT—Sculpture, thru 6/9. Brown, 100 Greene (219-1060).

MARK KOSTABI/ELLEN BERKENBLIT—Paintings and drawings/Paintings. Thru 6/9. Semaphore, 462 W. Broadway (228-7990).

CRAIG LANGAGER—"Gargoyles and Memorials"—recent sculpture, thru 6/2. Caldwell, 383 W. Broadway (966-6500).

RICHARD LONG—Stone sculpture and wall works, thru 6/2. Sperone Westwater, 142 Greene (431-3685).

CHINA MARKS—Sculptures of miniature figures, thru 6/30. Starkman, 465 W. Broadway (228-3047).

HELMUT MIDDENDORF—New paintings, thru 6/2. Nosei, 100 Prince (431-9253).

JOE NICASTRI—New fresco paintings, watercolors, and drawings, thru 6/6. Hoffman, 429 W. Broadway (966-6676).

NAOMI K. PLOTKIN—Paintings that contain animal and human imagery in dreamlike environments, thru 6/3. Atlantic, 458 W. Broadway (228-0944).

URSULA VON RYDINGSVARD/GEORGIA MARSH—Sculpture concerned with the idea of enclosure, protection, made of carved cedar beams/Long, banner-like abstract gouaches, loosely based on poems from Ovid. Thru 6/30. Stoler, 13 White (966-5090).

JIM STARRETT—Paintings and drawings, thru 6/2. Concord, 451 Broome (925-2994).

RICHARD THOMPSON/PAPO COLO—Representational paintings with themes based on American pioneer life/Psychologically expressive paintings, drawings and pastels. Thru 6/2. Knowlton, 153 Mercer (431-8808).

CLOVER VAIL—Abstract paintings with heavily textured surfaces, thru 6/2. A.I.R., 63 Crosby (966-0799).

EDITH VONNEGUT—Paintings of mysterious figures in equally mysterious settings, thru 6/10. Central Falls, 478 W. Broadway (475-3333).

BRUCE WALL—Expressionistic paintings on foam and canvas, thru 7/21. Soho Center for Visual Artists, 110 Prince (226-1995).

JOAN WITEK—Large-scale abstract paintings with repetitive marks, in oil and graphite, thru 6/23. Esman, 121 Spring (219-3044).

GERALD WOLFE—A painting and sculpture installation, thru 6/30. Windows on White, 55 White (269-0320).

JACK YOUNGERMAN—Large-scale sculptural relief paintings, mostly red and black, made of oil, epoxy, polystyrene and fiberglass, thru 6/15. Washburn, 113 Greene (966-3151).

MARIAN ZAZEELA—"Light for Sunset Ragas"—a continuous light and sound environment, 5/29-6/9. Dia Art Foundation, 6 Harrison (925-8270).

Other

MICHAEL ASCHENBRENNER—"Damaged Bone Series: Chronicle 1968"—bones, broken and whole, made of crystal, thru 6/16. New York Experimental Glass Workshop, 142 Mulberry (966-1808).

WILLIAM CHILDRESS—Sculpture and drawings, thru 6/30. Gibson, 205 E. 78th (772-2332).

JOHANNES DORFLINGER—Abstract pastel drawings, thru 6/2. Cordier & Eckstrom, 417 E. 75th (988-8857).

GUNTHER GERZSO—A retrospective of work from 1958 to the present, by this painter from Mexico, thru 6/27. Martin, 213 E. 49th (980-8104).

RICHARD HOFMANN—The artist will transform the gallery into a cathedral in which two performance artists will be married, 6/2-26. Fashion Moda, Third Ave. at 147th, Bronx (585-0135).

MARGUERITE MAIR KISSELOFF—Paintings, thru 6/3. Community, 30 E. 35th (683-4988), Wed.-Sat. 1-6, Sun. 1-4.

OWEN MORREL—Preparatory and working drawings for monumental sculpture, thru 6/28. Greenwald, 181 Mott (219-1642).

GARY PETRI—Five figurative sculptures of wood, metal and other media, 5/31-6/23. Perlson, 430 W. 14th (695-7503).

TIM PRYTHERO—Mixed-media sculptures of dwellings on wheels, such as trailers, all small-scale, thru 6/30. Cornelius, 170 Fifth (243-7171).

GRETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her *New Yorker* covers, thru 5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

CDS—13 E. 75th (772-9555). "Artists Choose Artists III"—Chia, DeStaebler, Garet, Hunt, Moskowitz, Rothenberg, Salle have chosen Twombly, Voulkos, Samaras, Byars, Storrs, York, Nauman; thru 6/30.

CHILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23... Prints by American Regionalists, including Benton, Curry, Wood, others; thru 6/23.

COLNAGHI—26 E. 80th (772-2266). Drawings by Tiepolo, Piazzetta, Watteau, others, thru 6/9.

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and watercolors by British artists, including Constable, Gainsborough, Rowlandson; thru 6/2.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Works by 43 Skowhegan medal recipients, including Acconci, Dine, Johns, O'Keefe, Steinberg, Twombley, others; thru 5/31.

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; thru 6/9.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; thru 6/9.

MATHES—851 Madison (249-3600). Early 20th-century works on paper by Benton, Davis, Dove, Sheeler, others; thru 6/8.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Realist paintings by Bryan, Freeman, Kurland, Schulz; thru 6/23.

SHEPHERD—21 E. 84th (861-4050). British and French paintings and drawings from the 18th and 19th centuries, thru 6/30.

SOLOMON & CO.—959 Madison (737-8200). Paintings by Diebenkorn, Frankenthaler, Leger, others; thru 5/31.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; thru 6/22.

URDANG—23 E. 74th (288-7004). Works on paper by Kasnowski, Wright; color photographs by Giladi; 5/29-6/30.

57th Street Area

BASKERVILLE+WATSON—24 W. 57th (582-0058) Works by Dougherty, Miler, Mullican, Simmons, others, thru 6/9.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Berkhout, Coe, Drake, Kruger, others; thru 6/22.

DEUTSCH—20 W. 57th (765-4722). Early 20th-Century American abstract art, including works by Cavallon, Diller, Frelinghuysen, Gorky; thru 7/18.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FINDLAY—41 E. 57th (486-7660). Landscape paintings by Anderson, Brown, Chumley, Cohen, others; thru 6/16.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 6/30.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

KORNBLEE—20 W. 57th (586-1178). Works by five gallery artists, thru 6/2.

MIDTOWN—11 E. 57th (758-1900). Landscape paintings by Betts, Currie, Freedman, Palmer, Prestopino, Thon; thru 6/2.

MUNROE—56 W. 57th (246-9616). Works by Andell, Bower, Janowitz, others; 6/2-30.

OSCARSSON HOOD—41 W. 57th (750-8640). Group show of artists who had one-person exhibitions in 1983-1984, thru 6/23.

SOLOMON—724 Fifth (757-7777). "The Innovative Landscape"—Garet, Jenney, McConnel, Morley, Patkin, Pfaff, Twombly, Zucker, others; thru 6/23.

East Village

DRAMATIS PERSONAE—25 E. 4th (777-2017), Tues.-Sun. 2-6. A show of 45 artists, thru 6/9.

NATURE MORTE—204 E. 10th (420-9544), Wed.-Sun. 12-6:30. Works employing photographic techniques by Beckman, Frailey, Hoeppe, Robbins; 6/1-24.

SENSORY EVOLUTION—443 E. 6th (505-9144), Wed.-Sun. 1-6. "Black Tie Optional"—with works by Abrams, Bidlo, Grass, Keever, others; thru 6/17.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

ARTISTS SPACE—105 Hudson (226-3970). "A Decade of New Art"—a retrospective of work shown at this gallery since 1973, curated by Linda Cathcart; 5/31-6/30.

BOONE—417 W. Broadway (431-1818). Works on paper and two installations by Marcel Broodthaers/Drawings by Baselitz, Basquiat, Clemente, Lupertz, Penck, Salle, others; thru 6/30.

BOUCKAERT—100 Hudson (925-6239). Works by contemporary guest and gallery artists, together with works created by African tribal artisans; in the small gallery, a solo show of figure studies by Anthony Masino; thru 6/16.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Judd, Smith; thru 6/22.

CUTLER—164 Mercer (219-1577). Large-scale watercolors by Steve Norton/New work by gallery artists; 5/29-6/30.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

HABER—133 Greene (505-7800). "Grey"—works by Barnes, Bougher, Gompertz, Rubin, Shinohara, Thea; thru 6/5.

HENOCH—80 Wooster (966-0303). Furniture by Dunnigan, Ebner, Newman/Paintings by gallery artists; 6/1-30.

KING STREET—29 King (924-8380), Tues.-Thurs. by appt., Fri.-Sun. 11-6. "Putti for Our Time," with works by DeMonte, Glantzman, Gross, Sullivan, others; thru 6/2.

KITCHEN—59 Wooster (925-3615). Works by Armijo, Bolande, Buchmuller, Collins, McLaughlin, Van Dalen; thru 6/2.

MILLIKEN—98 Prince (966-7800). "The School of Wendell Castle: The Art of Handmade Furniture," with pieces by Proctor, Schuette, Sotille; thru 7/6.

OIL & STEEL—157 Chambers (964-1567). Works by Di Suvero, Leslie, Stout; thru 6/16.

SERRA DI FELICE—295 Lafayette (334-8192). Works by Hitzler, Ikemura, Kwiatek, Morelli, Purcell, Saulson, Woersel; thru 6/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Handorff, Kostabi, Prol, Wall; thru 7/21.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Richard Anuskiewicz; 6/1-30.

Other

BARUCH COLLEGE—135 E. 22nd (725-3355). "Mathematics and 20th-Century Art: Selections from the McCrory Corporation Collection," with works by Albers, Leger, Sheeler, others; thru 6/1.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Abstract Attitudes"—recent work by artists from Brazil, Argentina, and Colombia; thru 7/29.

80 WASHINGTON SQUARE EAST—(598-2163). Works by Berumen, Ferenbach, Perry, Rubenstein, Shull; thru 6/8.

GREY—33 Washington Place at Washington Square East (598-7603). "Cocteau Generations: Spirit of the French Avant-Garde"—paintings, drawings, photographs, sculptures, costumes and other objects created between 1914 and 1963 by many of the artists who flourished during Cocteau's lifetime, thru 6/23.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Selected works by past and present members of the "Alliance of Figurative Artists," thru 6/6.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The Art of Satire: Painters as Caricaturists and Cartoonists" with works by 34 painters, including Gauguin, Manet, Pissarro, Toulouse-Lautrec, others; thru 6/16.

P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

Photography

DAVID BUCKLAND—Large cibachrome portraits and still lifes; platinum prints of nudes, thru 6/16. Sander, 51 Greene (219-2200).

LYDIA CABRERA—A portrait of this Cuban writer through her photographs, drawings, original editions, letters, manuscripts, personal and religious objects, and collection of painted stones, thru 7/13. Intar Latin American Gallery, 420 W. 42nd (695-6134).

HARRY CALLAHAN—Photographs of the artist's wife and daughter taken over a period of approximately forty years, thru 6/1. Zabriskie, 724 Fifth (307-7430).

EILEEN COWIN—Staged domestic tableaux, 5/31-6/30. Manes, 177 Prince (505-5722).

WALKER EVANS—Vintage photographs, 6/1-7/4. Pace/MacGill, 11 E. 57th (759-7999).

GOETHE HOUSE—1014 Fifth (744-8310). "Four Aspects of Contemporary German Photography," thru 6/23.

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

RUTH MAYERSON GILBERT—Black-and-white photographs from her "Museum" series, and color photographs from a series entitled "Site as Scene," thru 6/9. Neikrug, 224 E. 68th (288-7741).

BEDRICH GRUNZWEIG—Photographs of the Prague Jewish quarter, thru 6/3. I.C.P., 1130 Fifth (860-1783).

LEWIS W. HINE—Works from the National Research Project, 1936-1937; 6/1-7/8. I.C.P., Fifth Ave. at 94th (860-1777).

LOTTE JACOBI—An in-depth look at the photographer's early years in Germany, thru 6/23. Ledel, 168 Mercer (966-7659).

JERRY LEWIS—Twenty-five of the actor's favorite photographs that he has taken of people and places throughout the world, thru 5/31. Nikon House, 620 Fifth (586-3907).

RAY K. METZKER—"City Whispers," black-and-white photographs of streets and alleys in Philadelphia and Chicago, thru 6/2. Miller, 38 E. 57th (319-1800).

SHEILA METZNER—Portraits and still lifes, 5/29-6/29. Wolf, 30 W. 57th (586-8432).

JUDY SEIGEL—Photographs with a metallic, iridescent surface, 5/29-6/29. Pfeifer, 825 Madison (737-2055).

SPANISH INSTITUTE—684 Park (628-0420). Photographs of the architecture of Jose Maria Jujol, an associate of Antonio Gaudi, thru 5/31.

JUDITH TURNER/JOHN HALL—"Architectural Fragments," thru 6/2. Facade, 741 Madison (744-4997).

TED VICTORIA—Wall pieces and a large-scale installation, all employing the principle of the camera obscura, 5/31-7/7. Light, 724 Fifth (582-6552).

BRUCE WEBER—Photographs of athletes, thru 6/30. Miller, 724 Fifth (246-1625).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12... Bicycles and Dragons: Highlights China's Past and Present; thru 7/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; thru 7/19... Recent Paintings by Edgar Buonagurio; thru 6/22.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... New Acquisitions of Contemporary Design; thru 6/24... Jim Dine: "Nancy Outside in July;" thru 7/1... Brooklyn Waterfront Artists; thru 6/3... Homer, Sargent, and the American Watercolor Tradition; thru 7/29... Picasso and The Parade; thru 7/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Finished in Beauty: South West Indian Silver; thru 7/8... Circles of the World: Traditional Art of the Plains Indians; thru 7/15... Visual Space in Music: Drawings by John De Cesare; thru 8/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Sculpture of Michael Singer; thru 6/3... Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3... Juan Gris (1887-1927): Retrospective; thru 7/8.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heros.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... William Merritt Chase, 1849-1916: Retrospective; thru 6/3... Sports in Ancient Greece... Design in America: The Cranbrook Vision (1925-1950); thru 6/17... New Galleries for Ancient Near Eastern Art... Eugene Delacroix (1810-79): Lithographs and Etchings; thru 7/15... Antoine-Louis Barye: Drawings and Sculptures; thru 7/15... Greek and Roman Treasury; from 6/5... Recent Acquisitions; thru 9/2... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation... Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; thru 7/31... French Drawings, 1550-1825; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The Old Met: A Memory of Opera on Broadway, thru 6/10... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Playbill: The Longest Run on Broadway; thru 6/10... Rooms from the Home of John D. Rockefeller Sr.; Currier & Ives Navy; thru 6/17... New York off the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; 5/31-9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; 6/1-7/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. New Work: New York/Outside New York; 6/2-7/15.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/26... The Adirondacks: A Wilderness Preserved; thru 6/3... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Treasures of Manuscript Americana; thru 7/1... Five New York Families; thru 11/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... **Lincoln Center,** 111 Amsterdam Ave. The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Abe Epstein Photographs; thru 7/15. **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Verbally Charged Images; thru 6/10... Peter Greene: Paintings and Drawings; thru 6/24.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4... Artists-in-Residence, 1982-83: Terry Adkins, James Brown, and Leon Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Five Painters in New York; thru 6/17... The Sculpture of R.M. Fischer; thru 7/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Calder: Selections from the Permanent Collection; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/31 at 10:30: Latin American Paintings, Drawings and Sculpture. On view from 5/26. **East,** 219 E. 67th St. (570-4141). 5/30 at 10: Furniture, Paintings, and Decorative Objects. On view from 5/25. 5/31 at 10: Modern Paintings. On view from 5/25.

DOYLE—175 E. 87th St. (427-2730). 5/30 at 10: Furniture and Decorations, including Paintings, Silver, Porcelain, and Rugs. On view from 5/26.

PHILLIPS—406 E.79th St.(570-4830). Next sale 6/6.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 5/29 at 7, 5/30 at 10:15 & 2: Latin American Paintings, Drawings, Sculpture and Prints, including the estate of Lester Wolfe, New York. On view from 5/23. 5/30 at 7, 5/31 at 10:15 & 2: Important American 18th, 19th and 20th Century Paintings, Drawings and Sculpture. On view from 5/25.

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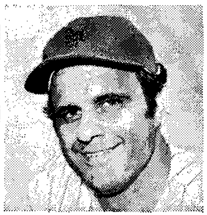

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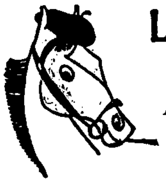

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, May 28

WILLIE NELSON AND FAMILY—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 3. $20-$25.

GIORA FEIDMAN TRIO/HERITAGE CHAMBER ORCHESTRA, Yaacov Bergmann conductor. Benefit for International Network of Children of Jewish Holocaust Survivors. Carnegie Hall at 8:30. Limited tickets at $15 (684-2010).

MOUNG-JI KIM, bass-baritone. Carnegie Recital Hall at 8.

JAMES R. LAWSON, carillonneur. Memorial Day recital of special songs. Riverside Church, the Drive at 122nd St., at noon. Free.

HAVANA SINGS!—Anthology of Cuban music, classical and contemporary. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $12.

Tuesday, May 29

GOLUB-KAPLAN-CARR TRIO, with violist Walter Trampler. Beethoven's String Trio in G, Op. 9, No. 1; Shostakovich's Sonata for Viola and Piano, Op. 147; Brahms's Quartet for Piano and Strings in c, Op. 60, No. 3. Alice Tully Hall at 8. $6, $9.

NANA MOUSKOURI, in concert. Carnegie Hall at 8. $10.50-$18.50.

JANIS-ROZENA PERI, soprano, with pianist Mimi Stern-Wolfe, the Rachmaninoff Trio, violist Stephanie Gelfan, double-bassist Gerald Leonard, flutist Norman Dee. Richmond, Hailstork, St. John (all premieres), Caccini, Schumann, Brahms, Poulenc. Merkin Concert Hall at 8. $7.

PIANO TRIO—Carnegie Recital Hall at 8.

WILLIE NELSON AND FAMILY—See 5/28. At 8.

DAN FOGELBERG, and his band. Madison Square Garden at 8. $14, $16.

TAFELMUSIK—Telemann, Handel, Couperin, Cage, Bouchard (premiere). St. Joseph's Church, Sixth Ave. at Washington Pl., at 8. $6.

HOPE HUDSON, soprano/**GARY LEDET,** pianist/**DANIEL MAGYARI,** clarinetist. Handel, Duparc, Poulenc, Bellini, Schubert. Trinity Church, Broadway and Wall St., at 12:45. Free.

ALISON KIRKPATRICK, pianist. Lincoln Center Library at 4. Free.

KATHERINE LIVOLSI, violinist/**JONATHAN GEFFNER,** pianist. Scarlatti, Scriabin, Brahms, others. Galleria, 115 E. 57th St., at 12:30. Free.

MUSIC LIVE!—Political rock, with open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, May 30

ELIZABETH RICH, pianist. Mozart's Piano Sonatas Nos. 15, 16, 17, 18. Merkin Concert Hall at 8. $7.

JANET AHLQUIST, pianist (N.Y. debut). Seixas, Schubert, Beethoven, Rachmaninoff, Chopin. Carnegie Recital Hall at 8. $6.

NANA MOUSKOURI, in concert. See 5/29.

ROBERTA RUST, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SOUND UNITY FESTIVAL—Jerome Cooper Octet, Butch Morris Ensemble, Van Hove/Rutherford, Frank Wright Quartet, A.R. Penck Trio. Cuando Community Center, 9 Second Ave. near Houston St. (673-7421), at 7:30. $9.

STEPHAN WISCHERTH, drummer, with Al Arthur, Greg Letson, Nora Schwartz, Fritz Van Orden, Dan Witz. Performance Space 122, 150 First Ave. at 9th St. (477-5288), at 8. $4.

ELIZABETH AVEDON, flutist. Lincoln Center Library at 4. Free.

Thursday, May 31

NEW YORK PHILHARMONIC—"Horizons '84, the New Romanticism—a Broader View." Opening concert of spring festival of contemporary music. Hans Werner Henze, *Krsysztof Penderecki conductors;* pianist Emanuel Ax. Henze's *Tristan* (U.S. premiere); Penderecki's Symphony No. 1 (U.S. premiere). Avery Fisher Hall at 8. $10.

DESSOFF CHOIRS, Amy Kaiser conductor. German and American romanticism, including works by Thomson and Schumann. Merkin Concert Hall at 8. $8.

JOHN VAN BUSKIRK, fortepianist; others. Carnegie Recital Hall at 8. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ASPEN WIND QUINTET—Bryant Park, behind the Library, off Sixth Ave. and 42nd St., at 12:30. Free.

EDITH ANN HALL/HARRIET BRENT, duo-pianists. Brahms, Tcherepnin, Mozart, Arensky, Hyman. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

PAUL WINSTON TRIO, with bassist Jared Bernstein, drummer Jim Schapperoew. Original jazz and standards. Olympic Towers Atrium, 645 Fifth Ave. at 50th St., at 5:30. Free.

GEORGE STAUFFER, organist. Works from Bach's early years. St. Paul's Chapel, Columbia U., Broadway at 116th St., at 8. Free.

PHILIP KLEIN, violinist. Lincoln Center Library at 4. Free.

SOUND UNITY FESTIVAL, with Brotzman/Kowald/Cyrille, John Zorn, Spiritual Fire, Leo Smith, New Dalta Ahkri, N.Y.C. Artists Collective Septet. Cuando Community Center, 9 Second Ave. near Houston St. (673-7421), at 7:30. $9.

DAVID OEI, pianist/**IK-HWAN BAE,** violinist/**CHARLES CURTIS,** cellist. Hindemith, Mozart, Schubert. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, June 1

HERMAN VAN VEEN, in concert. Benefit for UNICEF. Carnegie Hall at 8. $10-$25.

NEW YORK PHILHARMONIC—"Horizons '84." Recital by trombonist Stuart Dempster, contrabassist Jon Deak, soprano Diamanda Galas. "The New Virtuosity"; works by Dempster, Erickson, Gaburo, Deak, Galas. Avery Fisher Hall at 8. $10.

KOREAN MUSICIANS—Popular music. Felt Forum, Madison Square Garden, at 8. $10, $15.

CHRISTOS CANETTIS, violinist/**ROLF PLAGGE,** pianist. Carnegie Recital Hall at 8.

SAMUEL REINER, cellist, with pianist Ira Taxin. Faculty recital. Bach, Mozart, Carter. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

JOHN RANCK, flutist. Lincoln Center Library at 4. Free.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Clifford Gilmore conductor; violinist Martin Agee. Bach-Stokowski's Passacaglia and Fugue in c; Mozart's Violin Concerto No. 4; Brahms's Symphony No. 1. Trinity School, 91st St. and Columbus Ave. (206-0438), at 8. $8, $6 in advance.

STRING TRIO OF NEW YORK—Chamber jazz. Alternative Museum, 17 White St. (966-4444), at 8. $7.

U.J.C. BIG APPLE JAZZWOMEN—Bryant Park, behind the Library, off Sixth Ave. and 42nd St., at noon. Free.

SOUND UNITY FESTIVAL, with Wm. & Patsy Parker's "A Thousand Cranes Opera," Irene Schweitzer/Rudiger Carl, Leroy Jenkins, Atsuko Yuma & Sky Bridge, David S. Ware & Company. Cuando Community Center, 9 Second Ave., near Houston St. (673-7421), at 7:30. $9.

CAYENNE JAZZ BAND—The plaza at 345 Park Ave., 51st-52nd Sts., at noon. Free.

JOE NEWMAN, trumpeter. Jazz at Noon, a lunch jam session, at Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

LINDA RUSSELL, vocalist. Contemporary and traditional American music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

DOWNTOWN ENSEMBLE—BACA'S Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222), at 8. $5.

Saturday, June 2

NEW YORK PHILHARMONIC—"Horizons '84." Leonard Slatkin, conductor; the Bergen Youth Orchestra, Eugene Minor conductor. Rouse's *Infernal Machine;* Beaser's *Seven Deadly Sins* (world premiere of orchestral version); Musgrave's *Peripetea* (U.S. premiere); Carter's Brass Quintet; Erb's *Prismatic Variations* (N.Y. premiere). Avery Fisher Hall at 8. $10.

MILTON NASCIMENTO, Brazilian singer Carnegie Hall at midnight. $12-$16.50.

DANIEL MCGANN, Classical guitarist. Villa-Lobos, Tarrega, Bach. Merkin Concert Hall at 9. $7.

ILENE SAMETH, mezzo-soprano (N.Y. debut), with pianist James Wilhelmsen. Songs by Haydn, Duparc, Schubert, Hundley, Mahler. Carnegie Recital Hall at 2. $5.

HAENG-JA BAE, soprano. Carnegie Recital Hall at 5:30. $8.

ADAMO, singer-composer. Town Hall at 8. $15.50, $18.50.

VICKIE PHILLIPS, vocalist, with Lenny Babbish and the Quartet, singers Michael Davis, Paul Greenwood, Cheryl-Ann Allen. "Songs of Life. . . Love. . . & Other Moments." Carnegie Recital Hall at 8:30. $8, $12.

TEMO, bard of Kurdistan. Folksongs of the Kurdish people. American Museum of Natural History, C.P.W. at 79th St., at 1:30, 2:30, 3:30. Free with admission to museum.

JANN PARKER, with Art Blakey Jr. & the Metropolitan All Stars. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

VASANT RAI, with Paramjyoti. Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $7.

SOUND UNITY FESTIVAL, with Bill Dixon Quartet, Abdullah and Dancers, Jimmy Lyons Quintet, Peter Kowald Quartet, Charles Tyler Sextet. Cuando Community Center, 9 Second Ave. near Houston St. (673-7421), at 7:30. $9.

JEFF RAINER, pianist. Lincoln Center Library at 2:30. Free.

JOSH JOFFEN AND FRIENDS—Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

SATURDAY IN THE PARK—Alain Daniel Band and the Score, JR Fire & the Flames, Michael Evans & Two Seconds, with comics Kenny & Warren, and Franklin as emcee. Central Park Naumburg Bandshell, near 72nd St. and Fifth Ave., at 1. Free.

MUSICA HISPANA—A Latin serenade by four vocalists, with a guitarist. Music by Rodrigo, Falla, Granados, Ramirez, others. Queens Borough Forest Hills Library, 108-19 71st Ave., at 2. Free.

Sunday, June 3

NEW YORK PHILHARMONIC—"Horizons '84." At 3: "Music From Computers," with pianist Alan Feinberg. Works by McNabb, Spiegel, Yuasa (world premiere), Dodge, Chowning. At 8: Harvey Sollberger conductor. Works by Xenakis, Risset, Hoeller (all U.S. premieres), Lansky. Avery Fisher Hall. $10.

WARREN RICH, pianist. Mozart, Chopin, Beethoven, Prokofiev, Rich. Merkin Concert Hall at 3. $10.

ARCHER TRIO—Platti, Weber, Reinecke, Dello Joio, Doppler, others. Merkin Concert Hall at 8. $8, $10.

"I REMEMBER JOHNNY: THE MAGIC OF MERCER"—A tribute, with Margaret Whiting, Julius LaRosa, Carol Woods, Marlene Ver Planck, pianist Hubert "Tex" Arnold and his quartet. 92nd Street Y at 2:30 (also Mon. at 8). $15.

AIDA JAMGOCIAN, pianist. Beethoven, Schumann, Lecuona. Carnegie Recital Hall at 5:30. $6, $8.

VLADIMIR TSYPIN, violinist/**PETER KENOTE,** violist/**LYUDMILA SANDOVSKAYA,** pianist. Carnegie Recital Hall at 8:30. $5.

BOYS CHOIR OF HARLEM—Alice Tully Hall at 8. $10-$500.

ADAMO—See 6/2.

SOUND UNITY FESTIVAL, with Jemeel Moondoc Sextet, Gunter Hampel Sextet, Frank Lowe Quintet, Commitment, Don Cherry and Festival Orchestra. Cuando Community Center, 9 Second Ave. near Houston St. (673-7421), at 7:30. $9.

TEMO, bard of Kurdistan. See 6/2. Today, also at Alternative Museum, 17 White St. (966-4444), at 8; $8.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. At 5: Jazz Vespers, with Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: John Shaw and Assemblage; $4.

RALPH DORSEY TRIO, with Tina Fabrik. The Dairy, Central Park at 65th St., west of the Zoo, at 1. Free.

PANDIT PRAN NATH, with K. Paramjyoti, tabla, and La Monte Young and Marian Zazeela, tambouras. Sunset ragas. Dia Art Foundation, 6 Harrison St. (925-8270), at 7. $8.

INFUSION—Works by Schoenberg, Bartók, Gottlieb, others. Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. $5.

FOLK FOR FOLKS—Music and poetry, to benefit the homeless. Hudson Guild, 441 W. 26th St. (760-9800), at 2. $3.

OMNI ENSEMBLE—Brooklyn Conservatory of Music, 58 Seventh Ave. (622-3300), at 7. $4.

MUSIC OF PICASSO'S PARIS—Satie, Stravinsky, Poulenc, Honegger, Milhaud. Arthur Maisel conducts a chamber orchestra, in front of Picasso's 1917 *Parade* curtain. Brooklyn Museum, Eastern Pkwy. (638-5000), at 3. Free with museum admission.

Opera

ABELARD AND HELOISE, by Robert Ward, libretto by Jan Hartman. New York concert premiere by New York Opera Repertory Theatre, Leigh Gibbs Gore conductor. City Center, 5/31, 6/2 at 8. $8-$20.

H.M.S. PINAFORE, by Gilbert and Sullivan. New York Gilbert & Sullivan Players in a new production, conducted by Albert Bergeret. Symphony Space. 5/31, 6/1, 8, at 8; 6/2, 9 at 3 and 8; 6/3 at 2; 6/10 at 2 and 7. $9-$15, children under 13 and seniors, $7-$12.

FALSTAFF, by Verdi. In English. Amato Opera, 319 Bowery (228-8200), 6/2, 9 at 7:30. 6/3, 10 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 6/3, Friml's *The Vagabond King.* 6/6-17, Gilbert and Sullivan's *H.M.S. Pinafore.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

COSI FAN TUTTE, by Mozart. Inaugural production by the new West End Opera Cooperative Theater. Gene Frankel Theater, 36 W. 62nd St. (581-2775), 6/1 at 8, 6/3 at 3. $10.

RUY BLAS, by Marchetti. Bel Canto Opera, Yuval Waldman conductor. P.S. 199, 270 W. 70th St. (752-4210). 6/2 at 8; 6/3 at 2:30. $10.

OPERATIC CONCERT—Benefit for Professional Women Singers Assoc. National Arts Club, 15 Gramercy Park So. (539-3032), 6/3 at 7:30. $25.

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Regina Opera Theatre, conducted by Alejandro Guzman. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 6/2, 9 at 8; 6/3, 10 at 4. $6.

CANDIDE, by Bernstein. Richmond Theatre Collection, at Ocean Breeze Theater of South Beach Psychiatric Center, Sea View Ave., Staten Island (727-0467). 6/1, 2, 8, 9 at 8; 6/3 at 3. $6.

Dance

New York City Ballet
At the New York State Theater

THRU JUNE 24—$3-$30. 5/29 at 8: *Walpurgisnacht Ballet, Tarantella, A Schubertiad, Agon.* 5/30 at 8: *In G Major, Réjouissance, Symphony in C.* 5/31 at 8: *Concerto Barocco, Kammermusik No. 2, Tschaikovsky Suite No. 3.* 6/1 at 8: *Le Tombeau de Couperin, Opus 19/The Dreamer, Symphony in C.* 6/2 at 2: *Agon, Opus 19/The Dreamer, Scotch Symphony.* 6/2 at 8: *Kammermusik No. 2, A Schubertiad, Symphony in C.* 6/3 at 1: *Walpurgisnacht Ballet, Tarantella, In G Major, Tschaikovsky Suite No. 3.* 6/3 at 7: *Agon, Réjouissance, Scotch Symphony.*

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 5/28 at 8, 5/30 at 2: *Swan Lake.* 5/29 at 8: *Paquita, Jardin aux Lilas, Graduation Ball.* 5/30 at 8: Twyla Tharp program—*Bach Partita, The Little Ballet, Sinatra Suite, Push Comes to Shove.* 5/31, 6/1 at 8, 6/2 at 2 and 8. *Cinderella.*

Other

JILL BECKER AND DANCERS—*Action Drive,* & other dances; music by Gene Ashton. McBurney YMCA, 215 W. 23rd (741-9229). 6/3 at 8. $5.

RITHA DEVI, in *Deva-Bhama (Bride of the Deity).* Lillie Blake School, 45 E. 81st (988-7697). 6/2, 9 at 7:30. $5.

CHOREOGRAPHERS SHOWCASE 2— At Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/29, 6/5, 12 at 8. $7.

NATIONAL DANCE INSTITUTE'S "EVENT OF THE YEAR"—Jacques d'Amboise's musical, *The Knack,* with 1,200 schoolchildren. Felt Forum (580-9490). 6/4 at 8, $15-$250 (a benefit). 6/3 at 8, a full dress rehearsal; $5.

FRONTLINE—Dance and social commentary by Ishmael Houston-Jones, Paula Kellinger, Tim Miller, and Edith Segal. P.S. 1, 46-01 21st St. L.I.C. (784-2084). 6/2, 3, 9, 10, at 3. $4.

ANNABELLA GONZALEZ DANCE THEATER—*Leg-a-rhythms* and *Red,* both premieres, with other works. Larry Richardson's Dance Gallery, 242 E. 14th St. (722-4128). 6/1, 2, 3 at 8. $6.

DANCE JUNE LEWIS COMPANY—*What Falls Like Rain, Sea Standing/Shore Falling, If I Am I;* also a premiere. Brooklyn College Gershwin Theater, 6/2 at 8. $10.

KABUKI DANCE TROUPE OF TOKYO—Seisho Fujima and Ensoga Fujima, with three of their disciples. Marymount Manhattan Theater, 221 E. 71st (898-7469). 6/1 at 8, 6/2 at 2. $15.

KATHAKALI—South Indian Dance Drama from the *Kerala Kalamandalam.* The Asia Society, 725 Park Ave. at 70th St. (288-6400). Makeup demonstration at 7:30; intermission refreshment. 6/1-3 at 8. $20.

PHYLLIS LAMHUT DANCE COMPANY—*Collapsing Spaces, Tilting Times,* with music by Robert Moran; 35 dancers and the San Francisco New Music Ensemble of New York. St. Mark's Church, 10th St. and Second (924-0077). 5/31, 6/1-3 at 8:30. $7.

MARK TAYLOR AND FRIENDS—"Breaking Even" series. *Travelogue Americas: It's All True.* P.S. 122, 150 First Ave. (477-5288). 6/1-3 at 9. $5.

MUSIC AND DANCE IN MIDTOWN—Sally Gross's *Moves and Changes,* including *In the Window, On the Couch,* and *On a Straight Line.* Gary Haase performs his own music. Whitney Museum, 120 Park Ave. (570-3633). 5/29, 30 at 8:30. Free.

PEARSON DANCE THEATRE—Sara Pearson's *Excavations* and Jerry Pearson's *The Organic Process,* with music composed by the choreographer. Bessie Schönberg Theater, 219 W. 19th (924-0077). 5/31-6/3 at 8. $7.

ODC-SAN FRANCISCO/MARGARET JENKINS DANCE CO.—ODC: 5/29, 5/31, program includes N.Y. premieres; also 6/1. Jenkins: 5/30, 6/2, 6/3, program includes two N.Y. premieres; the Kronos Quartet will play. Joyce Theater, all at 8. $12.

IRIS SCACCHERI—The Argentine dancer in a solo version of *Carmina Burana.* 5/28 at 8, at the Douglas Fairbanks Theater, 432 W. 42nd St.; $10. 5/29 at 12:30, Bryant Park, Sixth Ave. at 42nd St.; free. 5/30 at noon, Port Authority Bus Terminal, Eighth Ave. and 42nd St.; free.

SALLY SILVERS—*Thank You Don't Choice*—An evening of eight new movement compositions. Ethnic Folk Arts Center, 179 Varick St., Seventh Ave. below Houston St. (695-5164). 6/2, 3, 4 at 8:30. $4.50.

ZSEDENYI BALLET—Works by Karoly Zsedenyi and Mark Franko: *Antique Scripts, The Treasure of the City of Women, Jeux Romantiques,* and *Toborzo.* N.Y.U. University Theater, 35 W. 4th (866-9167). 6/1, 2 at 8. $8.

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OTHER EVENTS

Happenings

CELEBRATIONS AND SALUTES—The annual "Salute to Israel" parade is set for 6/3, noon-4, up Fifth Ave. from 57th to 86th, with a theme that states "At 36 we are together." Participants number 50,000—there'll be floats, youth groups, Israeli scouts, antique cars, and an ongoing competition among the several marching bands, as well as an overall poster judging. . . Same day, 6/3, 10-5, "Welcome Back to Brooklyn Day" is a homecoming celebration for anyone who calls the borough home, but everybody's invited. All kinds of booths and children's fun, food and music, entertainment in all moods, at the Brooklyn War Memorial, Cadman Plaza, until 5. And at the Brooklyn Bridge Anchorage, 8-11 p.m., an evening gala with tickets at $50, and more of the same. The homecoming "king" is Dom DeLuise, and BACA sponsors, with the Brooklyn Union Gas Co. Brooklyn's colleges and cultural institutions are all in on it, too. . . A centennial celebration on a neighborhood scale is the one by Fire Engine Co. 54, W. 48th St. and Eighth Ave., 6/3, *beginning at noon* with a parade to Bryant Park. You'll see antique and modern fire trucks, mascot dogs, mounted police, clowns, and music-makers. At Bryant Park there'll be more fun and music, with booths and fire trucks to climb on—well attended, of course.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—*Final week of the annual extravaganza*, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 5/28, 6/3, at 1 and 5:30; 5/30, 6/1 at 1:30 and 7:30; 5/31 at 10:30 and 7:30; 6/2 at 10:30, 2:30, 7:30.

AUDIENCE-PLEASERS, *from old favorites to the very youngest entertainers*: Get ready for a new soap opera, "Garish Summit" (move over, "Falcon Crest")—it's Bob & Ray time again. Those two delights, Bob Elliott and Ray Goulding, will be back among us—at Carnegie Hall, 5/31 and 6/2, at 8. $12-$25. . . "Upstairs at Birdland" is a new and nostalgic revue, performed by eleven young people ages 11-15, who were not around in 1962, when the action takes place. Authors Bertin Rowser and Phil Rosenberg and musical director Caryl M. Ginsburg are instructors in a 15-week musical-theater class offered by Discovery Programs, Inc., where the youngsters were students. Performances at the Walden Theater, C.P.W. and 88th St. (877-7621): 6/1, 2 at 8. It's free.

FAIRS, BLOCK PARTIES, and such: "Landmark Murray Hill" is a salute to that pleasant neighborhood, and a fundraiser to keep it that way. Date is 6/2, noon-6, on E. 35th St. between Madison and Lexington Aves. Guided walks (see Tours below), foods, merchandise, entertainment, raffles, and fun. Rain: 6/3. . . 6/3 is the opening date for "June is Jazzwomen Month" at the Jazz Center, and the all-day party is 1-8 in Damrosch Park, Lincoln Center. Music, dance, food, drink, a bazaar, and more. . . The Staten Island Urban Park Rangers are having a Gardening Weekend (see also Children, below) at the Silver Lake Tennis House, 6/2-3 (442-1304 to pre-register). At 1 on Sat. and 11 and 1 on Sun., special planting and care instructions. . . 6/3, 11-4, an Israeli street fair by the Kings-Bay YM-YWHA, on Nostrand Ave. between Aves. V and U—displays, kosher food, games, performers, children's fun, more. . . 6/2 at 7:45 p.m., you can board a Circle Line boat and take a moonlight cruise, with dancing and picnicking on the water. It all benefits the Village Visiting Neighbors and costs $17.50 (929-5869). . . Three fairs in Queens: 5/31, 6/1, 9:30 a.m.-2 p.m., at the Queens Occupational Training Center, 41-15 104th St., Corona. Everything sold is made by the students here: pillows, ceramics, sewn items; also, food. Admission's free, and some things cost just pennies. . . The Cultural Environ of West Queens has a Festival at Thompson Hill, in the park at Greenpoint Ave. and 43rd St., Sunnyside, 6/3, 11-6; music, arts and crafts, *workshops, dance, magic, more family fun; rain, 6/17*. . . Alley Pond Environmental center, 228-06 Northern Blvd. (229-4000), will host a free festival, 6/2, 10-4, to let us all in on other facilities and the beauties of the area. Walks, strolls, tours, games about nature, balloons, slides, exhibits—all related to this refreshingly green and wooded city recreational and learning spot. Later, a barbecue and songfest (this is $5, children $2.50).

FOR BUYERS AND BROWSERS—The Lighthouse-N.Y. Association for the Blind will have its first warm-weather POSH Sale, 5/31, 6/1, 10-6, at 111 E. 59th St. Which means elegantly,"gently used" spring and summer wear to buy, and in so doing, help the Lighthouse programs as well. . . A neighborhood-resident garage sale is an annual meeting ground for the W. 44th Street Block Association, this year 6/2, 11-6, between Ninth and Tenth Aves. Only residents will take part, no commercial dealers this time, and no loud music or other entertainment; there *will* be home-baked goods—thank heaven. . . A one-night auction extravaganza, 6/1, at 7:30, benefits the North Flatbush Avenue Betterment Committee. It's at the Brooklyn Academy of Music, 30 Lafayette Ave., and admission is $6 at the door ($5 in advance: 789-9242). Antiques, furniture, travel, theater tickets, dinners, and services will go on the block. . . Last call for the WBAI Spring Crafts Fair, 6/1-3: 5-9 Fri., *noon-7 Sat. and Sun.; at Ferris Booth Hall, Broadway* and 115th St. Admission, $3, or $7 for all three days. All kinds of arts and crafts are to be found, and items from toys to furniture.

Tours

MURRAY HILL, "Remnants of a Golden Age." A New York Walk-About (582-8083 weekdays, 914-834-5388 evenings, weekends). 6/3 at 11 or 2, meet NW corner, E. 34th St. and Madison Ave. $5.

JEWISH NEW YORK—Holidays in New York (765-2515). Visit landmark sites on Lower East Side; shop Orchard St.; see a kosher winery, more. 6/3 at 2, meet outside the restaurant at 165 E. Broadway, near Rutger, Canal, and Essex Sts. $5.

HISTORIC BROOKLYN HEIGHTS—Begin the tour with a walk across Brooklyn Bridge, with Pace U.'s Joseph Hores (488-1664). 6/3 at 2, meet on steps of Pace, across from City Hall at Park Row. $4.

DOWNTOWN DECO—First of three architectural walking tours by the Art Deco Society of N.Y. (758-9447). 6/2 at 2, meet at Old Customs House, foot of Broadway at Bowling Green. $5.

ROOSEVELT ISLAND—Walk with Adventure on a Shoestring (265-2663). 6/3 at 3, meet NW corner of Second Ave. and 59th St. $5, plus $1.80 for Tramway fare.

SOHO ARTISTS STUDIOS—A walk with the Floating Gallery (254-3690). 6/2 at 1; call for meeting place. $5.

FULTON FISH MARKET—Visit this lively area at its liveliest, with South Street Seaport Museum. 5/31 at 6 a.m., meet at the Education Workshop, 171 John St. Necessary to reserve (669-9400). $12, children $10; includes a chowder breakfast.

JAMAICA BAY—Dead Horse Bay and Marine Park, with the Shore Walkers of New York (663-2167). 6/3 at 10:15 a.m., meet at bus stop across from gatehouse at Floyd Bennett Field, Flatbush Ave. north of Riis Park Bridge. $3.

LANDMARK MURRAY HILL—Walk with the Murray Hill Committee (684-0132). 6/2 at 1, 2:30, or 4; part of the block party (see Happenings, above). Start from NW corner of Park Ave. and 35th St. $3.

TOURS WITH THE 92ND STREET Y—(427-6000, ext. 179). Must pre-register for both; each is 6/3 at 11 a.m., each $7. Hell's Kitchen, or "Abattoir Place," around Ninth Ave. and 39th St. . . South Street Seaport Museum, including the Rouse-refurbished market area.

CITY SAFARI—Two tours: 6/2 at 1, meet NW corner of Broadway and 116th St. for an Upper West Side walk. 6/3 at 1, meet SW corner of Second Ave. and 14th St., for a trek on the Lower East Side. Each, $5 (560-2243).

SOHO—An art and architecture tour, by Expectations of Oyster Bay. Guide is Elliot Rabner. 6/2 at 2, meet at Vorpal Gallery, 465 W. Broadway. $5.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

MUNICIPAL ART SOCIETY—(935-3960). Target Tours, each Thurs. at 6; $8; reservations necessary. These focus on areas being revitalized or stabilized. 5/31, 59th Street.

PROSPECT PARK ENVIRONMENTAL CENTER—(636-1900). 6/2 at 1, meet at Grand Army Plaza, opposite Public Library, for a tree tour of Prospect Park. $2. Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 6/3, Inwood Hill, Manhattan, an "Indian walk." $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). A wetland walk, every Sun. at 1. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 6/2 at 2, a Hemlock Walk, a self-guided tour in the woods. Free with $2 weekend admission. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission; $2. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-*minute tour. Free.*

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 5/28, Kissena Park, Queens. 6/2, Riverside Park. 6/3, Flushing Meadow Park. All noon-4; $15; phone (291-6825) for meeting places.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. 6/2, 10-2, a beginners' birding workshop at Jamaica Wildlife Refuge; must pre-register (474-0613); free. 6/3, 1-3, study spring wildflowers at Clay Pit Ponds State Park, S.I.; must pre-register (967-1976); free.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 6/2, New Jersey horse farms. 6/3, the South Shore of Long Island. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 6/3 at 1, meet at Apple Bank, SE corner of Fourth Ave. and 14th St., above subway station, for a walk around Union Square area—shops,rare museum, and lunch (877-9623); $1.

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 5/28 at 1:35, 5/29, 30 at 7:35, vs. San Diego. 5/31, 6/2 at 7:35, 6/1 at 8:05, 6/3 at 1:35, vs. St. Louis.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 5/28: Trans-Atlantic Challenge Cup V. At 1:30, Fluminense of Brazil vs. Udinese of Italy. At 4, Cosmos vs. Barcelona of Spain. 6/3, doubleheader final: third place game at 1:30, championship at 4. $8, children $5.

Children

PUPPET CARNIVAL—A trio of events, 6/3, by Papageno Puppet Theater: puppet workshop, at 11 a.m., "Peter and the Wolf" at 1 p.m., "Little Red Riding Hood" at 2. Refreshments, crafts at each one. West Side YMCA, 5 W. 63rd St. (877-4852). $2.

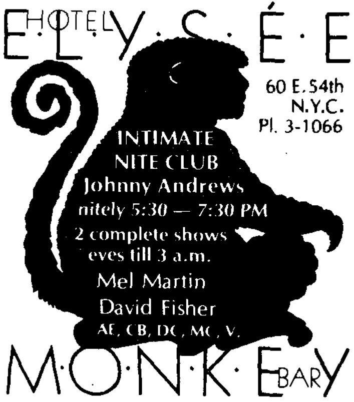
BOOKS OF WONDER, 464 Hudson St., at Barrow St. (989-3270). Children's bookstore will host writer Lloyd Alexander, author of "The Beggar Queen," for a book-signing gathering. 6/2, 1-3.

ENCHANTMENTS OF THE SKY—Creative workshops by the Touchstone Center, with an interpreter for the hearing-impaired. For parents as well as children. Wave Hill, 675 W. 252nd St. (549-2055). 6/3, 1-4. $2; children under 14 free.

THE SLEEPING PRINCESS—P.A.L. Chilren's Theater presents an original musical. The cast is aged 6-12. P.S. 61, Ave. B and E. 12th St. (477-9466). 5/30, 31, 6/1 at 10:30 a.m.

TRUFFALA TREES AND BARBALOOTS—A puppet show based on Dr. Seuss's "The Lorax." Part of a gardening day offered by the Urban Park Rangers, at the Silver Lake Tennis House, Staten Island. At 11 a.m., a gardening program for youngsters. Register *by calling 442-1304; free. See also Happenings.*

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses,



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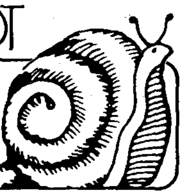

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OTHER EVENTS

acrobats, and more. 5/28, at 1 and 4: at Great Lawn, 246th St. and Broadway, Van Cortlandt Park, Bronx Also Miller Field, Staten Island: 5/30 at 7:30; 5/31, 6/1 at 11 and 7:30; 6/2 at 4 and 7:30; 6/3 at 1 and 4. (860-7320). $4.50, $6.50; adults, $6.50, $8.50.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 6/2 at 11 and 1: Bob Wollenckeck, the Big Apple Puppets, in "Folk Tales From Around the World." $2.50.

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

SPECIAL EXHIBITS—"Children's Art From the Studio in a School—1983-84." 400 works by public-school pupils. Federal Hall, 26 Wall St., 5/29-6/22, Mon.-Fri. 9-5. . . "The Rarest Kind of Best": antique toys, rare autographed books, original art by Potter and others. Donnell Library, 20 W. 53rd St., thru May. . . Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

LITTLE PEOPLE'S THEATRE COMPANY—"Hansel and Gretel," Sat. and Sun. at 1:30, and "Goldilocks and the Three Bears," Sat. and Sun. at 3; thru 6/24. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. *Reservations a must; all adults must be with a child.*

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also, at 2 on 6/3, East Side, "Reading Rainbow," previews of the PBS summer series.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn. 6/2 at 1, "Getting Weatherwise," with Pat Standaert: learn to forecast and to make instruments. Free, but must pre-register (772-0210). 6/3 at 2 and 3, Chinese folk music, by Chinese Ensemble of New York. Free.

PUBLIC LIBRARY—Free unless noted. Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish.

THE ENCHANTED FOREST, a musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 6/3 at 1 and 3:30. $3.50. Reservations a must.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages. 6/2 at 1:30 and 3, 6/3 at 2, calligraphy workshops. Also: 6/2 at 2, demonstration of graffiti. 6/3 at 2, demonstration of Chinese stamp carving, by Chen Yi-Jiu. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc. Also: 6/2 at 2, Zodiac signs and Greek myths with Alice Shapiro. 6/3 at 2, Laurie Winston tells a Japanese tale, an Egyptian story, and a surprise. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. 6/2 at 1:30, "Beat the Heat and Fan Away"; learn about fans and how to make them. 6/3 at 1:30, "A Voyage With Music," Part II; Tom Kirkpatrick and Charlie Gerard play the clarinet, saxophone, trumpet. Free with museum admission.

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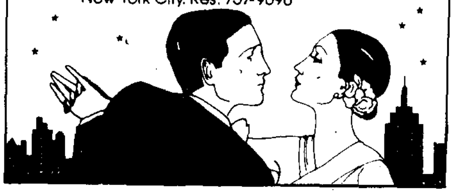

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Haroido Jr. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 5/28, Mark Morganelli's Jazz Forum. 5/29-6/3, Jack de Johnette "Special Edition." Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 5/29, 30, Jonathan Richmond & the Modern Lovers. Fri. & Sat., 9 p.m. & midnight. 6/1, 2, 8:30 & 11:30: NRBQ. 6/7, Ralph McTell. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. 5/29-6/23, jazz pianist Adam Makowicz. Mon.-Sat. 9-midnight. AE, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 5/29, Break Dancers Revue. 5/30, Tentet Jazz Band. 5/31, Gary Brown; Keija Bosfic. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/2, Becum A. 6/9, Cloud Valley. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 5/28, 29, 6/4, 5, Ed Polcer's Midtown North. 5/30, 6/6, Hot Club of 54th Street. 5/31-6/2, 6/7-9, Balaban & Cats. 6/3, Kai Winding Remembered—Wayne Andre Trombone Septet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/28, 6/4, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 5/29-6/3, Mongo Santamaria Band. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 5/28, Sonny Ochs. 5/29, Deborah Jean Templin. 5/30, Ellen Foly. 6/2, Mimi Farina. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/28, David Friesen and John Stowell. 5/29-31, Danny Mixon. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior*, starring Jack Gilpin and Ilene Kristen. . . Every Thurs. at 11:30, *Not So New Faces of '84*, comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. . . The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, singer-pianist Joe Derise with Frank Tate on bass. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/29-6/2, 5-9, pianist Lou Levy with Michael Moore on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 5/28, Wide Spread Jazz Orchestra. 5/29-6/3, John Hicks' All-Star Sextet. 6/5-10, Emily Remler. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 5/29-6/16, the honky-tonk duo pianists Dick Hyman and Roger Kellaway. Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Multi-level bar and restaurant. Tues., Arturo & Trio. Wed., Susie and the Boy. Thurs., Jo Salvo. Sat., Shawn Colvin & Co. Music from 10 p.m. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

REGINETTE—69 E. 59th St., 758-0530. Every Wed., "Le Jazz" featuring Chico Hamilton with Arnie Lawrence, Paul Ramsey, Cary DeNiger and Calvin Kuhn. Three sets starting at 9 p.m. AE, CB, DC, MC, V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11:30, with an extra set Fri.-Sat. at 1:30 a.m. 5/28, Southern Exposure. 5/29, Ed Palermo Contemporary Big Band. 5/30, Ronaldo, Brazilian Funk Rock. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/30, Maura Ellyn; Voices. 5/31, Marta Heflin; Another Look. 6/1, LaZoo; Ronny Swain. 6/2, Dori Hartley; Liquid Hips. 6/3, Miki Zone. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 5/28, David Murray Big Band. 5/29-6/3, Phineas Newborn. 6/5-10, Bobby Hutchinson. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 5/29-6/1, flutist-singer Bobbi Humphrey, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 6/5-9, blues & jazz singer Dakota Staton. 6/12-16, Clare Bathé with an evening of r & b, Broadway & ballads, and pop & gospel. All are backed up by Steve Breves and his band. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 5/28, Loup Gurou. 5/29, the Drivers. 5/30, Elliott Murphy. 5/30, 6/2, Buster Poindexter. The Delancey St. Hawaiians play every Sunday. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/28, Ruben Blades y Los Seis del Solar with soloist Dave Valentin. 6/1, Roy Haynes Group; Craig Harris Group. No credit cards.

WEST BANK CAFE—407 W. 42, 695-6909. Tues., Wed., Thurs. at 8; Fri. & Sat. at 10, 5/29-6/2, singer Teresa Parente, in the Downstairs Theatre Bar.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/28, Aaron Bell. 5/29-31, Chris Flory. 6/4, 5, Jon Faddis. 6/6, 7, Dizzy Gillespie! 6/8, 9, Phil's Blue Rhythm Band. 6/10, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 5/29-6/2, pianist Vladimir Shafranou with Buster Williams on bass. 6/4, pianist Jim Roberts. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/3 at 9:15 & 11:30, Tom Paxton makes a special benefit appearance for the New York Folk Festival, together with the Bermuda Triangle. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/29-6/3, comedian Harry Anderson. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian Danny Curtis. Comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini and juggler Tony Duncan. Sat., magician Imam and juggler Tony Duncan. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/2, singer-pianist Glen Covington and his trio alter ing with singer-pianist Tommy Furtado. Nigh cept Sun., from 10-3 a.m. AE, CB, DC

THE RED PARROT—617 W. 57th St., Club occupying a whole city block! R piece orchestra plays everything fro ern to jazz, Wed.-Sat. 10-4 a.m.

REGINE'S—502 Park Ave., at Elegant French restaurant Mon. a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/29-31, Astrud Gilberto—"The Girl from Ipanema." AE, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Every Fri. & Sat., The Terry Homberg Trio play for dancing from 9-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 **W. 28th St.,** 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 **E. 50th St.,** 753-3884. *Palatial cabaret-restaurant with a richly spiced revue Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 **First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 **E. 49th St.,** 888-1633. Restaurant/bar. 5/29-6/2, Hilly, Lily, & Lulu; *impressionist* Charles Pierce. Singer Bonnie Koloc opens 6/4. AE, MC, V.

IBIS—151 **E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 **W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Marilyn Pasekoff, Patrick Quinn, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 **Sixth Ave.,** 765-5080. **Cabaret/Supper Club:** 6/1-3, 7-10, *Late City Express,* musical revue. 6/4, Alice Mercer. 6/5, Barbara Howard. 6/6, Lucia Tristan. AE, MC, V.

PAPER MOON—82 **W. Third St.,** 477-0622. **Cabaret:** *Broadway Babylon,* musical revue featuring Scott Bakula, Melinda Gilb, and Jossie de Guzman, Fri.-Sat. at 8:30 & 11:30. AE, DC, MD, V.

RACHEL'S—25 **Hudson St.,** 334-8155. **Little Room:** 5/30, 6/6, The 'King' Showcase. 5/31, Bonnie Perlman. 6/1, Cheryl Lodge. 6/2, Libby Burke and Stephen Randoy. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 **Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 5/29-6/3, Bobby Rosengarden with Helen Forrest salute Benny Goodman. AE, CB, DC, MC, V.

SIROCCO—29 **E. 29th St.,** 683-9409. Thru 6/3, *A Salute to Israel,* an international revue starring singer Gabi Shoshan with singer Zahava Zoyan, Katia Demiri, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 **W. 44th St.,** 840-6800. **Oak Room:** Singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—**Fifth Ave., at 81st St.,** 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—**Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—**Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—**53rd St. & Sixth Ave.,** 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 **E. 48th St.,** 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PLAZA—**Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—**52nd St. & Seventh Ave.,** 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 6/30. **La Ronde:** Thru 6/9, Charles St. Paul plays for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 **Fifth Ave.,** 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, *Stevie Wonder, and more!* Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—**Fifth Ave., at 55th St.,** 753-4500. **Grill:** Thru 6/3, *pianist-singer* Nancy Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:30. **Astor's:** Thru 6/9, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—**Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—**40th St. & Lexington Ave.,** 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 **Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 **W. 48th St.,** 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Bars

BACKSTAGE AT HISAE'S—318 **W. 45th St.,** 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

COHO—11 **Fulton St.,** 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

HANRATTY'S—1754 **Second Ave.,** 289-3200. 5/28, Dick Hyman. 5/29-6/2, Henry Francis. AE.

LES TUILERIES—40 **Central Park South,** 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 **W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 **W. 72nd St.,** 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 **E. 67th St.,** 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

THE RAVELLED SLEAVE—**79th St. at Third Ave.,** 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—**Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 **W. 47th St.,** 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

TRE AMICI—1294 **Third Ave., at 74th St.,** 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Ffi. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

SUERKEN—27 Park Place, 267-6389. Casual. German-Seafood. Spcls: sauerbraten, schnitzel, fresh fish daily. Open Mon. 11:30-8, Tues.-Thurs. to 11:30 p.m., Fri. to 12:30 a.m., Sat. 12:30 p.m.-8:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CALIENTE CAB CO.,—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. CO.—61 Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 *Lexington Ave., at 41st St.,* 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

L'ITALIANISSIMO—48 E. 29th St., 683-4833. Casual. Italian. Spcls: hot antipasto, fillet of striped bass livornese, veal rollatina Piedmontesse. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-*midnight. Light entrees served between meals.* Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar *open til 4 a.m.* Outdoor *cafe.* **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced parking 5-midnight. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, near 46th St., 661-3400. Cas. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also at 17 East 48th Street (355-3345), D daily. **(M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30 a.m. to 7 p.m. Bar til 8. Private parties. Also 46 E. 43rd St., 599-9805; 430 Lexington Ave., at 43rd St., 599-8936; 64 W. 52nd, 245-9702; 32 Cedar St., 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PÈRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

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MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. *Casual. American-Continental. Spcls: angel hair* pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. *noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight.* Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle *cuisine. Spcls: beluga caviar beggars purses, truffle* ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

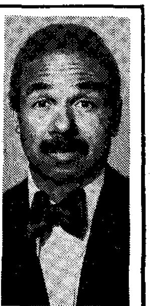
TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. *Spcls: shrimp in green lemon* sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-



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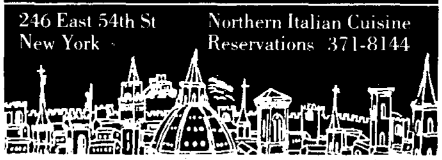

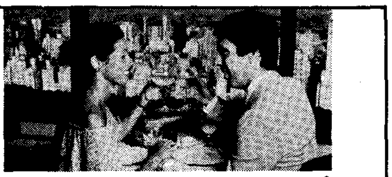
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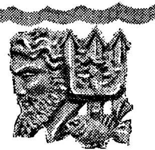
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43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. North-

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ern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: *shrimp Bangkok, Sea Palace combination, Maine lobster.* Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. *Also* **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle *Eastern-American.* Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** *No Credit Cards.*

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: *châteaubriand for two, veal scaloppine marsala, sautéed Dover sole.* Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. *to* 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

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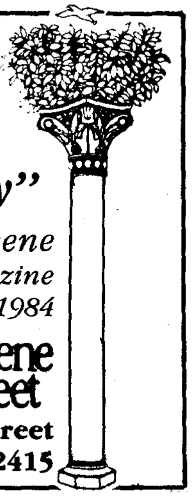

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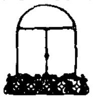

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LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. D only 5-midnight daily. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. *Pre-theater* D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. *Spcl: homemade pasta. Res. nec.* D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, *gamberoni reali alla marinara.* L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 *Columbus* Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. *Casual. Regional American Seafood. Spcls: Creole* fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. *Casual. American-Continental-Seafood. Spcls:* 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. **(M)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

***TOP OF THE CRESCENT*—450 87th St.,** 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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TELEVISION

Daytime, May 30 - June 1 and June 4 - 5

② **WCBS**	212-975-4321
④ **WNBC**	212-664-4444
⑤ **WNEW**	212-535-1000
⑦ **WABC**	212-887-7777
⑨ **WOR**	212-764-7000
⑪ **WPIX**	212-949-1100
⑬ **WNET**	212-560-2000
㉑ **WLIW**	516-454-8866
㉛ **WNYC**	212-669-7800
Ⓗ **HOME BOX OFFICE**	212-484-1100
Ⓝ **UPTOWN**	212-942-7200
Ⓢ **SHOWTIME**	212-708-1600
Ⓦ **WOMETCO (WHT).**	800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ News
⑪ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Thu/**Movie**: Heidi
Fri/**Movie**: Gizmo!
Tue/**Movie**: Don't Change My World
Ⓢ Wed/**Movie**: Manny's Orphans
Mon/My Mother Was Never a Kid

6:30
② ④ News
⑤ Wed-Fri/Popeye
Mon, Tue/Porky and Friends
⑨ Jimmy Swaggart
⑪ Tom & Jerry (except Fri)
Fri/Carrascolendas
Ⓗ Wed/The Gymnast
Mon/Video Jukebox

7:00
② Morning News
④ Today
⑤ Wed-Fri/Woody Woodpecker
Mon, Tue/Popeye
⑦ Good Morning America
⑨ 700 Club
⑪ Josie and the Pussycats
Ⓗ Mon/Land of the Free
Ⓢ Thu/Faerie Tale Theatre (cc)
Mon/Odyssey of the Pacific

7:30
⑤ Bugs and Porky
⑪ Superfriends
Ⓗ Wed/Fraggle Rock
Thu/**Movie**: Gizmo!
Fri/**Movie**: The King of Comedy
Tue/Linda Ronstadt
Ⓢ Fri/An Elephant Called Slowly

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Scooby Doo
Ⓗ Wed/**Movie**: Author! Author!
Mon/**Movie**: The King of Comedy
Ⓢ Wed/It's Showtime
Thu/**Movie**: Tom Sawyer
Tue/**Movie**: Where the Lilies Bloom

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Pink Panther
Ⓗ Tue/Twice Upon a Time
Ⓢ Mon/Ernie Kovacs

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Great Space Coaster
Ⓗ Thu/Henry Fonda: The Man and His Movies
Ⓢ Fri/Paper Chase
Ⓦ Wed/**Movie**: Cry the Beloved Country
Thu/**Movie**: Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean
Fri/**Movie**: Treasures of the Snow
Mon/**Movie**: Riel
Tue/**Movie**: Local Hero

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Munsters
Ⓗ Fri/Coming Attractions
Ⓢ Wed/**Movie**: The Trouble With Girls

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Wed-Fri/I Love Lucy
Mon, Tue/Robin's Nest
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie**: If You Could See What I Hear
Thu/**Movie**: WarGames (cc)
Fri/**Movie**: The Pirate Movie
Mon/**Movie**: Six Pack
Tue/**Movie**: Poltergeist
Ⓢ Thu/**Movie**: Andy Hardy Comes Home
Fri/**Movie**: Interrupted Melody
Mon/**Movie**: The Singing Nun
Tue/**Movie**: Smilin' Through

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family
⑦ Woman to Woman
⑪ Civic Programming

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Breakaway
⑦ Benson
⑨ Family
⑪ Magic Garden
Ⓦ Public Affairs

11:30
④ Dream House
⑦ Loving
⑪ News
Ⓗ Thu/**Movie**: The Riddle of the Sands
Ⓢ Wed/**Movie**: Twilight Zone—The Movie

12 NOON
② Wed-Fri/Tattletales
Mon, Tue/Body Language
④ Hot Potato
⑤ Midday
⑦ Family Feud
⑨ News
⑪ Wed/**Movie**: The Princess and the Pirate (1945). Virginia Mayo, Bob Hope.
Thu/**Movie**: My Favorite Brunette (1947). Dorothy Lamour, Bob Hope.
Fri/**Movie**: The Road to Rio (1947). Bob Hope, Bing Crosby.
Mon/**Movie**: Where the Boys Are (1960). Dolores Hart, George Hamilton.
Tue/**Movie**: Power Play (1978). Peter O'Toole.
Ⓗ Wed/Linda Ronstadt
Thu/**Movie**: Blue Skies Again
Fri/**Movie**: Six Pack
Mon/**Movie**: The Year of Living Dangerously
Tue/Coming Attractions
Ⓢ Thu/**Movie**: Where the Lilies Bloom
Fri/**Movie**: International Velvet
Mon/**Movie**: Star Trek II: The Wrath of Khan
Tue/**Movie**: Pajama Tops
Ⓦ Wed/**Movie**: Island of Adventure
Thu/**Movie**: Tootsie
Fri/**Movie**: The Hounds of Notre Dame
Mon/**Movie**: Rocky III
Tue/**Movie**: Lookin' to Get Out

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Ryan's Hope
Ⓗ Tue/Not *Necessarily* the News

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie**: The House That Wouldn't Die (1970). Barbara Stanwyck, Richard Egan.
Thu/**Movie**: Scared to Death (1947). Bela Lugosi, Joyce Compton.
Fri/**Movie**: Isle of the Dead (1945). Boris Karloff, Ellen Drew.
Mon/**Movie**: Race Street (1948). George Raft, William Bendix.
Tue/**Movie**: The Man With a Cloak (1951). Joseph Cotten.
Ⓗ Wed/Coming Attractions
Tue/**Movie**: Blue Skies Again

1:30
② As the World Turns
Ⓗ Wed/**Movie**: Wild Horse Hank
Thu/**Movie**: My Fair Lady
Ⓢ Wed/**Movie**: The Americanization of Emily
Ⓦ Wed/Steve Miller

2:00
④ Another World
⑤ News
⑦ One Life to Live
⑪ Wed-Fri/Newlywed Game
Mon, Tue/Sally Field Is Gidget
Ⓗ Fri/**Movie**: The Year of Living Dangerously
Mon/**Movie**: WarGames (cc)
Ⓢ Thu/**Movie**: Local Hero
Mon/Odyssey of the Pacific
Tue/**Movie**: On the Waterfront
Ⓦ Thu/The Invincible Mr. Disraeli
Fri/**Movie**: Mango Tree
Mon/**Movie**: Hey Good Lookin'
Tue/A Conflict of Interest

2:15
⑤ Popeye

2:30
② Capitol
⑨ In Search Of
⑪ Jetsons
Ⓗ Tue/Linda Ronstadt
Ⓢ Fri/**Movie**: The Wedding Night
Ⓦ Wed/**Movie**: Six Weeks

3:00
② Guiding Light
④ Match Game/Hollywood Squares
⑤ Inspector Gadget
⑦ General Hospital
⑨ The Saint
⑪ Tom & Jerry
Ⓗ Wed/Some Call Them Freaks

3:30
⑤ Woody and Bugs
⑪ Wed-Fri/Scooby Doo
Mon, Tue/Battle of the Planets
Ⓗ Tue/**Movie**: Don't Change My World
Ⓢ Wed/It's Showtime
Ⓦ Thu/**Movie**: Running Wild
Mon/**Movie**: The Dynamite Brothers

4:00
② Rockford Files
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Edge of Night
⑨ Channel 9's Great Record Album Collection
⑪ Wed-Fri/Battle of the Planets
Mon, Tue/Mork & Mindy
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Fri/**Movie**: Gizmo!
Mon/The Wilder Summer
Ⓢ Thu/Color of Friendship
Fri/An Elephant Called Slowly
Mon/**Movie**: Jack the Giant Killer
Tue/**Movie**: Where the Lilies Bloom
Ⓦ Fri/NBA Season Review
Tue/**Movie**: Yol

4:15
⑨ Mon/Kiner's Korner

4:30
④ People's Court
⑤ Batman
⑦ New York Style
⑨ Wed/**Movie**: Gold of the Amazon Women (1979). Anita Ekberg, Bo Svenson.
Thu/**Movie**: Black Water Gold (1969). Lana Wood, Bradford Dillman.
Fri/**Movie**: Run, Simon, Run (1970). Burt Reynolds, Inger Stevens.
Mon/**Movie**: One Million B.C. (1940). Victor Mature, Lon Chaney.
Tue/**Movie**: Teenage Caveman (1958). Robert Vaughn, Michael Monte.
⑪ Happy Days Again
Ⓗ Wed/Hoober-Bloob Highway
Thu/**Movie**: Heidi
Ⓦ Wed/**Movie**: Lianna

5:00
② ④ ⑦ News
⑤ Wed-Fri/Charlie's Angels
Mon, Tue/Gilligan's Island
⑪ Little House on the Prairie
⑬ Wed-Fri/Mister Rogers
Mon/Two of Hearts (cc)
Tue/Ann of the Wolf Clan (cc)
Ⓗ Wed/**Movie**: Author! Author!
Mon/Land of the Free
Ⓢ Wed/Rock of the '80s
Thu/**Movie**: Tom Sawyer
Tue/Twice Upon A Time
Ⓦ Fri/Secret of the Golden Dragon
Mon/Animalympics

5:30
⑤ Mon, Tue/What's Happening
⑬ Wed-Fri/3-2-1 Contact (cc)
Ⓗ Fri/Fraggle Rock
Ⓢ Fri/**Movie**: Falcon's Gold
Ⓦ Thu/Coming Soon

Evening, May 30 - June 1 and June 4 - 5

Wed., May 30

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓢ **Movie**: Brainstorm

6:30
⑤ One Day at a Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Last Chance Garage (cc)
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ News 9: Prime Time
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Working Women
Ⓗ Linda Ronstadt
Ⓦ **Movie**: Same Time, Next Year

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ **Baseball**: Mets vs. San Diego Padres
⑪ News
㉑ Nightly Business Report
㉛ Sharing the Dream: Maya Angelou

8:00
② **Special:** How Bugs Bunny Won the West
④ Real People
⑤ PM Magazine
⑦ Fall Guy
⑪ **Movie:** A Married Man (1984). Anthony Hopkins, Ciaran Madden. A successful family man's desire for change involves him in politics, an affair, and murder. Part 1 (Part 2, Thu., May 31, 8 p.m.).
⑬ A Walk Through the 20th Century
㉑ I Can Jump Puddles
Ⓗ **Movie:** If You Could See What I Hear
Ⓝ **Movie:** King of *Hearts*
Ⓢ **Movie:** The Best Little Whorehouse in Texas

8:30
② **Movie:** Time Bandits (1980). John Cleese, Sean Connery. An inept group of thieving dwarves travel through time.
⑤ Carol Burnett
㉛ Neighborhoods: The Bronx

9:00
④ Facts of Life
⑤ Merv Griffin
⑦ **Movie:** Prince of the City (1981). Treat Williams, Jerry Orbach. Part 2 (Part 1, Tue., May 29, 9 p.m.) (cc)
⑬ **Movie:** My Dinner With Andre
㉑ Monty Python
㉛ Last Chance Garage
Ⓦ **Movie:** Six Weeks

9:30
④ Double Trouble
㉑ Fawlty Towers
㉛ Michael Story

10:00
④ St. Elsewhere
⑤ ⑪ News
㉑ Top Secret Life of Edgar Briggs
㉛ To Hear
Ⓗ Missing Children
Ⓝ **Movie:** On the Town
Ⓢ **Movie:** Circle of Power

10:15
⑨ Kiner's Korner

10:30
⑨ ⑪ News
㉑ The Fall and Rise of Reginald Perrin

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Best of Saturday Night
⑪ Odd Couple
⑬ Masterpiece Theatre: Nancy Astor (cc)
㉑ International Edition
Ⓗ Coming Attractions
Ⓦ Puss 'n' Boots

11:30
② Police Story
④ Tonight
⑤ Starsky and Hutch
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Split Image

11:45
Ⓢ Gallagher

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
Ⓝ **Movie:** The Beggar's Opera

12:30
② **Movie:** The Bermuda Depths (1978). Burl Ives.
④ David Letterman
⑤ Thicke of the Night
⑦ Entertainment Tonight
⑨ Laugh-In
Ⓦ **Movie:** Lianna

12:45
Ⓢ **Movie:** The Seduction

1:00
⑦ **Movie:** Riot on Sunset Strip (1967). Aldo Ray.
⑨ The Saint
⑪ Twilight Zone

1:25
Ⓗ **Special:** A Toast to Lenny Bruce

1:30
④ Mary Tyler Moore
⑪ News

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** Clambake (1967). Elvis Presley.
⑨ Joe Franklin
⑪ **Movie:** Blondie Goes Latin (1941). Penny Singleton, Arthur Lake.

2:25
Ⓗ **Movie:** Britannia Hospital

2:30
④ Mary Tyler Moore
Ⓦ Beefcake Review

2:35
Ⓢ **Movie:** Brainstorm

3:00
④ Bob Newhart
⑨ **Movie:** Canyon Passage (1946). Dana Andrews.

3:15
Ⓢ **Movie:** The Devonsville Terror

3:30
④ Bob Newhart
⑪ One Step Beyond

4:00
④ Here's Lucy
⑪ Life of Riley
Ⓦ Sports Special

4:25
Ⓗ **Movie:** A Time to Die

4:30
④ More Real People
⑨ News
⑪ Abbott & Costello
Ⓢ Rock of the '80s

5:00
④ 20-Minute Workout
⑨ News
⑪ Focus: New Jersey

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ **Movie:** Oliver Twist

Thu., May 31

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Computer Chronicles
㉛ McLaughlin Group
Ⓗ **Movie:** The Riddle of the Sands

6:30
⑤ One Day at a Time
⑪ Sanford & Son
⑬ Nightly Business Report
㉑ Computer Programme (cc)
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Best of Saturday Night
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Peter Tosh in Concert
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** The House Where Evil Dwells

7:30
② Wheel of Fortune
④ **Young People's Special:** Brother Tough
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report

8:00
② Magnum, P.I.
④ **Special:** *Jump!* Visual presentations of today's top songs.
⑤ PM Magazine
⑦ **Movie:** Oh Heavenly Dog (1980). Chevy Chase, Jane Seymour.
⑨ News 9: Prime Time
⑪ **Movie:** A Married Man (1984). Anthony Hopkins, Ciaran Madden. Part 2 (Part 1, Wed., May 30, 8 p.m.).
⑬ Innovation
㉑ Long Island Week
㉛ Tony Brown's Journal
Ⓗ **Movie:** Blue Skies Again
Ⓝ **Movie:** Querelle
Ⓢ **Movie:** Where the Lilies Bloom

8:30
④ Family Ties
⑤ Healthbeat
⑨ The Changing Family: A Child Is Missing
⑬ Bits and Bytes
㉑ State of the Arts
㉛ Music Video Party
Ⓦ Richard Brown

9:00
② **Basketball:** NBA World Championship Series
④ Cheers
⑤ Merv Griffin
⑬ Mystery! Shades of Darkness (cc)
㉑ Great Railway Journeys of the World
㉛ **Movie:** My Dinner With Andre
Ⓦ **Movie:** Tootsie

9:30
④ Night Court
Ⓗ Not *Necessarily* the News

10:00
④ Hill Street Blues
⑤ ⑨ ⑪ News
⑬ Frontline (cc)
㉑ Long Island Speak-Out
Ⓗ **Movie:** WarGames (cc)
Ⓝ **Movie:** The Stationmaster's Wife
Ⓢ **Movie:** Local Hero

10:15
⑨ Kiner's Korner

10:30
⑨ New Jersey People
⑪ News

11:00
④ ⑦ News
⑤ Taxi
⑨ Best of Saturday Night
⑪ Odd Couple
⑬ Jazz Tonight
㉑ Long Island Week
Ⓦ Superstars of Sex

11:30
② News
④ Tonight
⑤ Starsky and Hutch
⑦ Nightline
⑨ Racing From Roosevelt
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
② Trapper John, M.D.
⑦ Eye on Hollywood
⑨ News
⑪ Star Trek
Ⓗ Being Homosexual
Ⓝ *Punishment #11*
Ⓢ **Movie:** Zapped!
Ⓦ **Movie:** Fast-Walking

12:30
④ David Letterman
⑤ Thicke of the Night
⑦ Entertainment Tonight
⑨ Laugh-In

1:00
② **Movie:** The Return of Joe Forrester (1975). Lloyd Bridges.
⑦ **Movie:** Bridger (1976). James Wainwright.
⑨ The Saint
⑪ Twilight Zone
Ⓗ **Movie:** Get Crazy

1:30
④ Mary Tyler Moore
⑪ News

1:45
Ⓢ **Movie:** Summer Lovers

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** The Summer of My German Soldier (1978). Kristy McNichol.
⑨ Joe Franklin
⑪ **Movie:** Blondie Plays Cupid (1941). Penny Singleton, Arthur Lake.
Ⓦ **Movie:** The Case *Against Ferro*

2:30
④ Mary Tyler Moore

2:35
Ⓗ **Movie:** Blue Skies Again

3:00
④ Bob Newhart
⑨ **Movie:** Man in the Shadow (1958). Jeff Chandler, Orson Welles.

3:30
④ Bob Newhart
⑪ One Step Beyond
Ⓢ **Movie:** Superchick

4:00
④ Here's Lucy
⑪ Life of Riley

4:10
Ⓗ **Movie:** The Riddle of the Sands

4:30
④ More Real People
⑨ News
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:10
Ⓢ **Movie:** Sounder

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., June 1

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Vega$
⑪ Alice
⑬ New Jersey Nightly News
㉑ Victory Garden
㉛ Opening Night
Ⓗ **Movie:** The King of Comedy

6:30
⑤ One Day at a Time
⑪ Jeffersons
⑬ Nightly Business Report
㉑ Square Foot Gardening
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Best of Saturday Night
⑬ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Presente
Ⓢ Paper Chase
Ⓦ **Movie:** Local Hero

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ **Baseball:** Yankees vs. Toronto Blue Jays
㉑ Nightly Business Report
㉛ Computer Chronicles

8:00
② Dukes of Hazzard
④ The Master
⑤ PM Magazine
⑦ Benson (cc)
⑨ **Baseball:** Mets vs. St. Louis Cardinals
⑬ Washington Week in Review
㉑ Strokes of Genius
㉛ The Hurt That Doesn't Show
Ⓗ **Movie:** Prom Night
Ⓝ **Movie:** Betrayal
Ⓢ **Movie:** Vacation (cc)

8:30
⑤ **Boxing:** "Boom Boom" Mancini vs. Livingston Bramble (live)
⑦ Webster
⑬ Wall $treet Week

9:00
② **Movie:** City on Fire (1979). Barry Newman, Susan Clark.
④ **Movie:** Saturn 3 (1980). Kirk Douglas, Farrah Fawcett.
⑦ Blue Thunder
⑬ Inside Story
㉑ **Movie:** Bananas (1971). Woody Allen.
㉛ Your Children, Our Children
Ⓦ **Movie:** Blue Thunder

9:30
⑬ Enterprise (cc)
㉛ Masterpiece Theatre: Nancy Astor
Ⓗ Video Jukebox

10:00
⑦ Matt Houston (cc)
⑪ News
⑬ Quest! II
Ⓗ **Movie:** Psycho II
Ⓝ **Movie:** The River Niger
Ⓢ **Movie:** Class Reunion

10:30
⑪ News
㉛ Tyranny of the Status Quo

10:45
⑨ Kiner's Korner

11:00
② ④ ⑤ ⑦ News
⑨ Top 40 Videos
⑪ Odd Couple
⑬ **Movie:** Charlie Bubbles (1968). Albert Finney, Liza Minnelli.
㉑ **Movie:** Heavens Above (1963). Peter Sellers.
Ⓦ Leonard Report

11:30
② **Movie:** Transplant (1979). Kevin Dobson.
④ Tonight
⑦ Nightline
⑪ Honeymooners
Ⓗ **Movie:** The Year of Living Dangerously
Ⓢ Rock of the '80s
Ⓦ Electric Blue

11:45
Ⓢ Barry Manilow

12 **MIDNIGHT**
⑤ Taxi
⑦ Eye on Hollywood
⑨ How the West Was Won
⑪ Star Trek
Ⓝ **Movie:** Othello

12:30
④ Friday Night Videos
⑤ Thicke of the Night
⑦ New York Hot Tracks
Ⓢ Rock of the '80s
Ⓦ **Movie:** The Soldier

1:00
⑨ The Saint
⑪ Twilight Zone

1:30
⑪ News
Ⓢ **Movie:** Goodbye, Emmanuelle

1:45
② **Movie:** Terror on the 40th Floor (1974). John Forsythe.

2:00
④ Mary Tyler Moore
⑤ Soul Train
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold
Ⓗ **Special:** A Toast to Lenny Bruce
Ⓦ **Movie:** Blue Thunder

2:30
④ Mary Tyler Moore
⑦ **Movie:** The Buster Keaton Story (1957). Donald O'Connor.

3:00
④ Mary Tyler Moore
⑤ America's Top Ten
⑨ **Movie:** Sierra Baron (1958). Brian Keith, Rick Jason.
⑪ **Movie:** A Gift for Heidi (1962). Sandy Descher.
Ⓗ **Movie:** Six Pack

3:30
④ Bob Newhart
⑤ **Movie:** Starhops (1978). Dorothy Buhrman, Sterling Frazier.

3:44
② **Movie:** Lost City of Atlantis (1977). Documentary.

4:00
④ Bob Newhart
Ⓦ Music Video

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

4:30
4 Here's Lucy
9 News
11 Abbott & Costello

4:55
H Coming Attractions

5:00
4 Here's Lucy
9 News
11 Biography
S **Movie:** Falcon's Gold

5:25
H Video Jukebox

5:30
2 Public Hearing
4 More Real People
9 **Movie:** The Intruder (1953). Jack Hawkins.
11 Insight

5:45
H Video Jukebox

Mon., June 4

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
H **Movie:** The Dark Crystal
S **Movie:** You Can't Take It With You

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W NBA Season Review

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 **Movie:** Eureka Stockade (1984). Bryan Brown, Amy Madigan. Based on the 1853 insurrection by Australian men and women in the name of freedom. Part 1 (Part 2, Tue., June 5, 8 p.m.).
7 **Baseball:** Toronto Blue Jays vs. Detroit Tigers
9 News 9: Prime Time
11 **Movie:** Ode to Billy Joe (1976). Robby Benson, Glynnis O'Connor. Based on Bobbie Gentry's song about the tragedy of two young lovers.
13 Great Performances: Dance in America: Balanchine (Part 2)
21 National Geographic Special: Save the Panda (cc)
31 A Walk Through the 20th Century
H Kenny Rogers
N **Movie:** The Mad Adventures of Rabbi Jacob
S **Movie:** Star Trek II: The Wrath of Khan
W **Baseball:** Yankees vs. Boston Red Sox

8:30
9 **Movie:** The Prince of Central Park (1975). T.J. Hargrave, Lisa Richards. Two orphans take refuge in a Central Park tree.

9:00
2 One Day at a Time
4 **Movie:** Born To Be Sold (1981). Lynda Carter, Harold Gould. A social worker sets out to expose an illegal baby-selling operation.
13 Great Performances: Festival! Spoleto U.S.A.
21 Amos 'n' Andy: Anatomy of a Controversy
31 Cityscope
H **Movie:** Six Pack

9:30
2 Newhart
31 A Taste of China

10:00
2 Cagney & Lacey
5 11 News
13 A Taste of China
31 German Professional Soccer
N **Movie:** King of Hearts
S **Movie:** Final Exam
W **Movie:** Rocky III

10:15
21 Minnie the Moucher and Many, Many More

10:30
11 News
13 Land of the Dragon

11:00
2 4 7 News
5 Taxi
9 Best of Saturday Night
11 Odd Couple
13 Quest! II
H **Special:** A Toast to Lenny Bruce

11:30
2 Hart to Hart
4 Best of Carson
5 Starsky and Hutch
7 Nightline
9 **Special:** The 4th Annual Music City News Top Country Hits of the Year
11 Honeymooners
21 **Movie:** The Deadly Ray From Mars (1938). Buster Crabbe.

11:40
S **Movie:** The Best Little Whorehouse in Texas

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek
H **Movie:** The King of Comedy
N **Movie:** The River Niger

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W Kinky Ladies of Bourbon Street

1:00
7 **Movie:** Denver and the Rio Grande (1952). Edmond O'Brien.
11 Twilight Zone

1:30
4 Mary Tyler Moore
9 Laugh-In
11 News

1:40
S **Movie:** Carry On Emmannuelle

1:55
H **Movie:** The Year of Living Dangerously

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Appointment With a Killer (1975). Joanne Pettet, Freddie Jones.
W **Movie:** Yol

2:30
4 Mary Tyler Moore
5 Best of Midday

3:00
4 Bob Newhart
9 **Movie:** A Bell for Adano (1945). John Hodiak, Gene Tierney.

3:10
S Ernie Kovacs

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond

3:55
H **Movie:** A Time to Die

4:00
4 Here's Lucy
11 Life of Riley
W Shorts & Music

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
H Video Jukebox
S **Movie:** Jack the Giant Killer

Tue., June 5

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Solid Gold Hits
13 New Jersey Nightly News
21 Antiques XI
31 World Chronicle
S **Movie:** WarGames (cc)
W Richard Brown

6:30
5 One Day at a Time
11 Sanford & Son
13 Nightly Business Report
21 Magic of Oil Painting IV
31 News From City Hall
H Coming Attractions
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
H **Special:** Rich Little's Robin Hood
W **Movie:** Losin' It

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Do It Yourself

8:00
2 **Special:** D-Day and Eisenhower. Remembrance of the 1944 Allied invasion of Normandy.
4 A-Team
5 **Movie:** Eureka Stockade (1984). Bryan Brown, Amy Madigan. Part 2 (Part 1, Mon., June 4, 8 p.m.).
7 Foul-Ups, Bleeps, & Blunders
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Boston Red Sox
13 Nova (cc)
21 The Pallisers
31 Holocaust: The Survivors Gather in Washington
H Philip Marlowe, Private Eye
N Punishment #11
S Paper Chase

8:30
7 Happy Days (cc)
9 **Movie:** The Looking Glass War (1970). Christopher Jones, Pia Degermark. A man attempts to secure important military information behind enemy lines in WW2.

9:00
2 **Movie:** The Two Lives of Carol Letner (1984). Meredith Baxter Birney, Don Johnson. A former call girl is forced to resume her profession to aid police.
4 Riptide
7 Hotel (cc)
13 American Playhouse: Oppenheimer (Part IV) (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 American Gathering Concert
H **Movie:** Poltergeist
S **Movie:** On the Waterfront
W **Movie:** Summer Lovers

10:00
4 Remington Steele
5 News
7 Hart to Hart (cc)
13 Merton: A Film Biography of Thomas Merton
21 LP Show With Victor Borge
31 Hitler's #1 Enemy: Buried Alive
N **Movie:** Betrayal

10:30
9 Election '84: Primary Showdown
11 News

11:00
2 4 7 11 News
5 Taxi
9 Best of Saturday Night
13 Intercom
H Not *Necessarily* the News
S **Movie:** Vacation (cc)
W **Movie:** A Boy and His Dog

11:30
2 Magnum, P.I.
4 Tonight
5 Starsky and Hutch
7 The '84 Vote
9 Hawaii Five-O
11 Odd Couple
21 **Movie:** Purple Death From Outer Space (1940). Buster Crabbe.
H **Movie:** Vacation

12 **MIDNIGHT**
7 Nightline
11 Honeymooners
N **Movie:** Knife in the Water

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
9 Laugh-In
11 Star Trek

12:35
W Laura's Desires

12:45
S **Movie:** WarGames (cc)

1:00
7 **Movie:** Love in a Goldfish Bowl (1961). Tommy Sands.
9 The Saint

1:15
H Linda Ronstadt

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Marked Woman (1937). Bette Davis, Lola Lane.
9 Joe Franklin
11 **Movie:** Cry Terror (1975). Susan Hampshire.
W **Movie:** Local Hero

2:15
H **Movie:** Split Image

2:30
4 Mary Tyler Moore

2:45
S **Movie:** Circle of Power

3:00
4 Bob Newhart
9 **Movie:** A Yank in the R.A.F. (1941). Tyrone Power, Betty Grable.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
W Sports Special

4:02
5 Surgsat

4:10
H Coming Attractions

4:30
4 More Real People
11 Abbott & Costello
S **Movie:** Pajama Tops

4:32
5 Eyesat

4:40
H **Movie:** Poltergeist

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight

Weekend, June 2-3

Sat., June 2

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H **Movie:** Blue Skies Again

6:30
4 Villa Alegre
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel
S Thunderbirds 2086

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie:** The Riddle of the Sands
S **Movie:** Sherlock Holmes and the Woman in Green

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth

9:00
4 Smurfs
5 Star Search
7 New Scooby and Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Lawmakers

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group
S **Movie:** The Trouble With Girls

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is the USFL
13 Mainstream
H **Movie:** Poltergeist
W **Movie:** Winds of the Wasteland

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** The Dancing Masters (1943). Stan Laurel, Oliver Hardy.
13 International Edition

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
11 **Special:** Youth Speaks. WPIX's sixth annual High School Editorial Competition.
13 Presente
S **Movie:** Rocky III (cc)
W **Movie:** Pygmalion

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Open Mind
21 Gourmet Cooking
H Linda Ronstadt

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
13 Your Children, Our Children (cc)
21 Do It Yourself

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** Criss Cross (1948). Burt Lancaster, Yvonne De Carlo.
11 **Movie:** Death Quake (1979). Japanese cast.
13 Media Probes
21 Victory Garden
H **Movie:** Voices

1:30
2 Children's Film Festival
4 Fight Back
7 Greatest Sports Legends
13 Bits and Bytes
21 Square Foot Gardening
S **Movie:** Manny's Orphans
W Animalympics

2:00
2 Sports Saturday
4 **Baseball:** Baltimore Orioles vs. Detroit Tigers
5 **Special:** Beach Special
7 NCAA Indoor Track and Field Championships
13 All New This Old House (cc)

2:15
21 Motorweek

2:30
5 I Love Lucy
13 Last Chance Garage (cc)

2:45
21 Gourmet Cooking

3:00
5 **Movie:** When Tae Kwondo Strikes. Jhoon Rhee, Angela Mao.
7 Sportsbeat
9 **Movie:** Lucky Luciano (1974). Rod Steiger, Edmond O'Brien.
11 **Special:** Frank Sinatra: Concert for America
13 American Playhouse: Oppenheimer (Part III) (cc)
H Philip Marlowe, Private Eye
W **Movie:** Deathwatch

3:05
S **Movie:** You Can't Take It With You

3:25
21 Victory Garden

3:30
7 Professional Bowlers Spring Tour
21 Victory Garden

4:00
13 Strokes of Genius
21 Square Foot Gardening
H **Movie:** The Riddle of the Sands

4:30
2 **Golf:** Kemper Open
21 Motorweek

5:00
4 **Golf:** LPGA Championship
5 Mission Impossible
7 Wide World of Sports
9 Top 40 Videos
11 CHiPs
13 A Walk Through the 20th Century
21 Sesame Street (cc)
S **Movie:** WarGames (cc)
W **Movie:** Grease II

6:00
2 Channel 2 the People
4 News
5 Blue Knight
9 Racing From Belmont
11 Star Trek
13 Odyssey
21 Great Little Railways
H Consumer Reports Special: Unsafe at Any Price

6:30
2 4 7 News
9 In Search Of
H **Movie:** Blue Skies Again

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Channel 7 Special Reports
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend of Robin Hood
21 Inside Albany
S **Movie:** Rocky III (cc)
W **Movie:** Vacation

7:30
2 Muppets
4 This Is Your Life
5 All in the Family
7 TBA
9 **Baseball:** Mets vs. St. Louis Cardinals
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week

8:00
2 Whiz Kids
4 Diff'rent Strokes
5 On Stage America
7 United States Olympic Trials
11 **Movie:** The Curse of the Werewolf (1961). Oliver Reed, Yvonne Romain.
13 *Nature of Things*
21 **Movie:** Three Smart Girls (1936). Deanna Durbin.
H **Movie:** Vacation
N **Movie:** We of the Never Never

8:30
4 Jennifer Slept Here

9:00
2 **Movie:** Defiance (1980). Jan-Michael Vincent, Art Carney. A loner takes on a vicious street gang.
4 Mama's Family
7 Love Boat (cc)
13 International Playbill: Poldark
S **Movie:** Night Shift
W **Movie:** Tender Mercies

9:30
4 People Are Funny

10:00
4 **Special:** All the Fine Young Men: The Eighth Air Force in World War II
5 11 News
7 Fantasy Island (cc)
13 Sneak Previews
21 **Movie:** Something to Sing About (1937). James Cagney.
H Not *Necessarily* The News

10:15
9 Kiner's Korner
N **Movie:** Lianna

10:30
5 Black News
9 News
11 Wall Street Journal Report
13 **Movie:** The Lady Has Plans (1942). Paulette Goddard.
H Linda Ronstadt

10:40
W Comedy Clips

11:00
2 4 7 News
5 **Movie:** Quadrophenia (1979). Phil Daniels, Mark Wingett.
9 Laugh-In
11 Odd Couple
S Best of Bizarre (cc)
W Cafe Flesh

11:30
4 Welcome to the Fun Zone
9 Racing From Roosevelt
11 Honeymooners
H **Movie:** Poltergeist
S **Movie:** Circle of Power

11:45
2 Sports People
7 **Movie:** How the West Was Won (1963). James Stewart.

12 **MIDNIGHT**
2 **Movie:** The Andromeda Strain (1971). Arthur Hill, David Wayne.
9 Championship Wrestling
11 Streets of San Francisco

12:05
N **Movie:** Alice's Restaurant

1:00
4 Rock Palace
9 **Movie:** The Night Digger (1971). Patricia Neal, Pamela Brown.
11 Twilight Zone
W **Movie:** Firefox

1:10
5 **Movie:** Goodbye Charlie (1964). Tony Curtis, Debbie Reynolds.

1:15
S Gallagher

1:30
11 News
H **Movie:** Split Image

1:45
7 **Movie:** Moonshine War (1970). Patrick McGoohan.

2:00
4 Rock-n-America
11 Road to Los Angeles

2:15
S **Movie:** WarGames (cc)

2:45
2 Music Magazine
W **Movie:** Vacation

3:00
4 Mary Tyler Moore
9 **Movie:** Cavalry Command (1963). John Agar, Richard Arlen.
11 Twilight Zone

3:16
2 **Movie:** Second Chance (1971). Brian Keith, Elizabeth Ashley.

3:25
H **Movie:** Tin Man

3:30
4 Mary Tyler Moore
11 One Step Beyond

4:00
4 Gavin/Lott
11 Life of Riley

4:15
S **Movie:** You Can't Take It With You

4:30
9 News
11 Abbott and Costello

4:45
2 **Movie:** A Gunfight (1971). Kirk Douglas, Johnny Cash.

5:00
9 News
11 Biography

5:10
H **Movie:** Voices

5:30
9 Point of View
11 Christopher Closeup

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le Rivage

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., June 3

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
S It's Showtime

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour
H **Movie:** The Pirate Movie

7:30
4 Journey to Adventure
7 This is the Life
9 TBA
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S An Elephant Called Slowly

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie:** The Neptune Disaster (1973). Ben Gazzara, Yvette Mimieux.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
H **Movie:** Grease 2

9:30
4 Positively Black
7 New York Hot Tracks
9 Point of View
11 Jackson Five
S **Movie:** International Velvet

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
W **Movie:** The Magic Laser

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Abbott and Costello Meet the Keystone Kops (1947). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** The Wolfman (1941). Claude Raines, Lon Chaney, Jr.
9 Make Peace With Nature
13 Why in the World
H Coming Attractions

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie:** Blockheads (1938). Laurel and Hardy.
13 Nova (cc)
21 Six-Gun Heroes
H Twice Upon a Time
S Paper Chase
W **Movie:** Dead End

12:30
2 Lorne Greene's New Wilderness
4 **Tennis:** 1984 French Open Championship
5 **Movie:** What Did You Do in the War, Daddy? (1966). James Coburn.
7 Like It Is

1:00
2 **Golf:** Kemper Open
9 Will to Win
11 This Week in Baseball
13 Great Performances: Dance in America: Balanchine (Part 1)
21 Strokes of Genius
H **Movie:** Mountain Family Robinson
S **Movie:** Interrupted Melody

1:30
7 United States Olympic Trials
9 **Baseball:** Mets vs. St. Louis Cardinals
11 **Baseball:** Yankees vs. Toronto Blue Jays

2:00
13 New Orleans: Survival and Celebration
21 Nature of Things
W **Movie:** Zapped!

2:30
4 **Golf:** LPGA Championship
7 USFL Football

3:00
5 **Movie:** Guns of the Magnificent Seven (1969). George Kennedy, James Whitmore.
13 State of Black America 1984
21 Sneak Previews
S Barry Manilow

3:30
2 **Basketball:** NBA World Championship Series
21 **Movie:** Palooka (1934). Jimmy Durante.
H **Movie:** The Pirate Movie

4:00
13 Tony Brown's Journal
W **Movie:** The Wedding Party

4:15
9 Kiner's Korner

4:30
4 Sportsworld
9 News
11 **Movie:** That's Entertainment, Part 2 (1976). Fred Astaire, Gene Kelly.
13 Mainstream
S **Movie:** Threshold

5:00
5 Fame
9 S.W.A.T.
13 Innovation
21 Gala of Stars 1984

5:30
13 Firing Line
H **Movie:** Grease 2
W To Basie, With Love

6:00
2 4 7 News
5 **Movie:** Bob & Carol & Ted & Alice (1969). Natalie Wood, Robert Culp. A couple tries to 'enlighten' their friends about sex.
9 Hawaii Five-O

6:30
2 4 7 News
13 Agronsky and Company
S It's Showtime

7:00
2 60 Minutes
4 **Special:** Democratic National Debate
7 Ripley's Believe It or Not!
9 Switch
11 Solid Gold
13 Inside Albany
W **Movie:** From Here to Eternity

7:30
13 New Tech Times
H Fraggle Rock

8:00
2 AfterMASH
4 Knight Rider
5 Star Search
7 Hardcastle and McCormick (cc)
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Odyssey
21 Great Performances: Dance in America: Balanchine (Part 1)
H **Movie:** The Sting II
N **Movie:** The Beggar's Opera
S **Movie:** Psycho II

8:30
2 Jeffersons

9:00
2 **Special:** 39th Annual Tony Awards
4 **Movie:** The Villian (1980). Kirk Douglas, Ann-Margret. Western spoof of bungling outlaw.
5 Merv Griffin
7 **Movie:** Orca (1977). Richard Harris, Charlotte Rampling.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie:** A Man and a Woman (1966). Anouk Aimee, Jean-Louis Trintignant.
W **Movie:** Sophie's Choice

9:30
9 Meet the Mayors

10:00
5 11 News
9 Jimmy Swaggart
13 Butterflies
H **Special:** Comedy Store's 11th Anniversary
N **Movie:** A Night In Casablanca
S Paper Chase

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 **Movie:** I'm All Right Jack (1960). Peter Sellers.
H **Movie:** Get Crazy
S **Movie:** Threshold

11:30
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** A Doctor's Story (1984). Howard E. Rollins, Art Carney.
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 Rockford Files
7 **Movie:** Heroes (1977). Henry Winkler, Sally Field.
9 **Movie:** Brewster McCloud (1971). Bud Cort, Sally Kellerman.
11 Star Trek
W **Movie:** A Midsummer Night's Sex Comedy
N **Movie:** Querelle

12:40
H Coming Attractions

12:45
S **Movie:** The Devonsville Terror

1:00
2 Barnaby Jones
11 Twilight Zone

1:10
H **Movie:** Mountain Family Robinson

1:30
11 News
W Richard Brown

1:45
4 Mary Tyler Moore

2:00
2 News
7 **Movie:** Paid in Full (1950). Robert Cummings.
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Positively Black
S Barry Manilow

2:45
4 First Estate

2:55
H **Movie:** Grease 2

3:00
9 **Movie:** The Great Man Votes (1939). John Barrymore.

3:40
S **Movie:** International Velvet

4:55
H Twice Upon a Time

5:00
4 20-Minute Workout
9 News

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

RADIO HIGHLIGHTS

Wed., May 30

2:06/WQXR-AM/FM—Brahms: Violin Cto in D (Perlman, Chicago Sym Orch/Giulini).

3:00/WNCN—Bizet: "La fleur que tu m'avais jetee" (Pavarotti, Vienna Opera Orch/Magiera).

WNYC—Music by Arthur **Berger.**

4:06/WQXR-AM/FM—Telemann: Cto in e for Recorder & Flute (Acad. of Ancient Music/Hogwood).

6:00/WNCN—Granados: Valses Poeticos (Williams).

7:00/WNYC—Berlioz: Reverie & Caprice for Violin & Orch (Rosand, Reinhardt).

7:06/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending* (Zukerman, English Chamber Orch/Barenboim).

8:00/WNCN—Dowland: Galliards (Consort of Music/Rooley).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #7 in E-Flat (Bogatyreyev).

9:00/WNCN—Bach: Musical Offering, *Ricercare a 6* (Leonhardt).

10:00/WNYC—Renaissance Lute Duets (Ragossnig).

Thurs., May 31

2:06/WQXR-AM/FM—Kodaly: Peacock Variations (Phil Hungarica/Dorati).

3:00/WNCN—Adler: Sonata Breve for Piano (Gowen).

WNYC—Britten: War Requiem.

4:06/WQXR-AM/FM—Poulenc: Sonata for *Flute & Piano (Rampal,* Veyron-Lacroix).

6:00/WNCN—Vaughan Williams: English Folksong Suite (London Wind Orch/Wick).

7:00/WNYC—Milhaud: Suite for Violin, Clarinet & Piano (Ritter, Kell, Rosen).

7:06/WQXR-AM/FM—Resphigi: Old Dances & Airs, Suite #3 (Boston Sym Orch/Ozawa).

8:00/WNCN—A. Scarlatti: Partita for Harpsichord in d (Norell).

WNYC—Copland: An Outdoor Ov (Dubinbaum, Los Angeles Phil/Bernstein).

8:06/WQXR-AM/FM—Dvorak: Suite in D, Op. 39 (Los Angeles Chamber Orch/Schwarz).

9:00/WNCN—Brahms: Sextet #1 in B-Flat, Op. 18 (Riebl, Rosen, Juilliard String Qt). Live from Carnegie Hall.

10:00/WNYC—Ravel: Pavane (Previn).

Fri., June 1

2:06/WQXR-AM/FM—Haydn: Guitar Cto in F (Lagoya, English Chamber Orch/Rampal).

3:00/WNCN—Prokofiev: Love for Three Oranges, Op. 33: Suite (Moscow Radio Orch/Rozhdestvensky).

4:06/WQXR-AM/FM—Smetana: Four Czech Dances (Kvapil).

6:00/WNCN—Debussy: Danses sacree et profane for Harp & Orch (Badings, Amsterdam Concertgebouw Orch/Haitink).

7:06/WQXR-AM/FM—Falla: Farruca from *The Three Cornered Hat* (Yepes).

8:00/WNCN—Telemann: Cto for 2 Flutes in e (Tanguy, Felmlee, Heidelberg Chamber Orch).

WNYC—Byrd: Make ye joy to God (Vocal Arts Ensemble of Cincinnati/Thomas).

8:06/WQXR-AM/FM—Strauss: Don Juan *(Chicago Sym Orch/* Solti).

9:00/WNCN—Esteves: Mass for 8 Voices (Gulbenkian Choir/Eldoro).

9:06/WQXR-AM/FM—Brahms: Violin Cto in D (Oliveira, Detroit Sym Orch/Semkow).

9:30/WNYC—Chopin: *Songs* (Brychova, Bowkun).

Sat., June 2

10:00 a.m./WNCN—Haydn: *Sonata for* Violin & Piano #5 in G (Ajemian, Arzruni).

WNYC—Wagner: Siegfried Idyll (Furtwangler).

10:06 a.m./WQXR-AM/FM—Rameau: Suite #1 from Platee (Les Musicholiers/Einhorn).

11:00 a.m./WNCN—Borodin: Scherzo in D "Les Vendredis" (Munich Chamber Orch/Stadlmair).

12:00/WNYC—Mozart: String Qt in B-Flat (Juilliard String Qt).

12:06/WQXR-AM/FM—Beethoven: The Consecration of the House Ov (Berlin Phil Orch/von Karajan).

2:00/WNCN—Webern: Five Pieces for Strings, Op. 5 (Young German Phil Orch/Goritzki).

2:06/WQXR-AM/FM—Rossini: La Cenerentola (Baltsa, Blake, Desderi, Nolen, Chicago Lyric Opera/Ferro).

4:00/WNCN—J.C. Bach: Sonata for Flute & Piano #3 in E-Flat (McGegan, Hogwood).

6:06/WQXR-AM/FM—Strauss: Waltz Scene from Intermezzo (Phil Orch/Sawallisch).

7:00/WNCN—Elgar: Sospiri for Strings, Harp & Organ, Op. 70 (Acad. of St. Martin/Marriner).

8:06/WQXR-AM/FM—Foote: Three Characteristic Pieces, Op. 9 (Silverstein, Eskin).

9:00/WKCR—Opera Topics: The American Institute of Musical Studies in Graz, Austria.

WNCN—Weber: Euryanthe (Norman, Gedda, Vogel, Krause, Leipzig Radio Chorus, Dresden Staatskapelle/Janowski).

9:06/WQXR-AM/FM—Mahler: Sym #6 *(Tirimo,* Cleveland Orch/Levi).

9:30/WKCR—Verdi: Jerusalem (Carreras, Ricciarelli).

Sun., June 3

10:00 a.m./WNCN—Boccherini: Qnt #77 in D, Op. 40, #2 (Boccherini String Qnt).

WNYC—Rameau: Nouvelles Suites de Pieces de Clavecin (Veyron-Lacroix).

10:06 a.m./WQXR-AM/FM—Avison: Cto in e, Op. 2 (Bournemouth Sinfonietta/Thomas).

11:00 a.m./WNCN—J. Strauss Jr.: Morning Papers Waltz, Op. 279 (Johann Strauss Orch of Vienna/Boskovsky).

12:00/WNCN—Haydn: Variations in f (Kalish).

WNYC—Bridge: Sonata for Cello & Piano (Ma, Goode).

1:00/WNCN—Bruckner: Sym #3 in d (Chicago Sym Orch/Leinsdorf).

3:00/WNCN—Chopin: Waltzes (Arrau).

3:06/WQXR-AM/FM—Berg: Three Pieces for Orch (Dicterow, New York Phil/Mehta).

5:00/WNCN—Schubert: Polonaise for Violin & Chamber Orch (Kremer, London Sym Orch/Tchakarov).

6:00/WNYC—Gruber: Frankenstein!!

7:00/WNCN—Various: Arias (Peerce, Vienna Festival Orch/Rudel).

8:00/WNYC—Tippett: Cto for Violin, Viola, Cello & Orch (Trio Cassatt, St. Louis Sym Orch/Slatkin).

8:06/WQXR-AM/FM—Mozart: Idomeneo (Mathis, Varady, Ochmann, Schreier, Dresden State Orch/Bohm).

10:00/WNYC—Milhaud: Saudades do Brasil (Bolcom).

Mon., June 4

2:06/WQXR-AM/FM—Sibelius: Sym #2 in D (Scottish National Orch/Sir Alexander Gibson).

3:00/WNCN—Rossini: Sonata for Strings #2 in A (Polish Chamber Orch/Maksymiuk).

4:00/WNCN—Vivaldi: Cto for Strings & Continuo in B-Flat (I Solisti Veneti/Scimone).

4:06/WQXR-AM/FM—Bach: Qt in D for 2 Flutes, Viola & Cello (Rampal, E. Zukerman, P. Zukerman).

6:00/WNCN—Delius: Song of Summer (Royal Phil Orch/Fenby).

6:30/WNYC—Tarrega: 3 Mazurkas (Bream).

7:00/WNCN—Various: Arias (Merrill).

7:06/WQXR-AM/FM—Handel: Sonata in F, Op. 1 (Bruggen, Leonhardt, Bylsma).

8:00/WNCN—Brahms: Variations on a Theme by Schumann in f-sharp, Op. 9 (Kalichstein).

WNYC—Balakirev: Islamey (Zeltser).

8:06/WQXR-AM/FM—Strauss: Olympic Hymn (Locke Brass Consort/Stobart).

9:00/WNCN—Falla: Suite populaire espagnole (Lin, Rivers).

9:06/WQXR-AM/FM—Schoenberg: Piano Cto, Op. 42 (Pollini, Boston Sym Orch/Ozawa).

10:00/WNYC—A. Davis: A Walk Through the Shadow (Episteme).

Tues., June 5

2:06/WQXR-AM/FM—Debussy: Images for Orch (London Sym Orch/Previn).

3:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Violins & Continuo in G (Perlman, P. Zukerman, Eddy, Sanders).

4:06/WQXR-AM/FM—Handel: Cto Grosso in D, Op. 6 (English Chamber Orch/Leppard).

5:00/WNCN—Gluck: Cto for Flute in G (Debost, Toulouse Chamber Orch/Auriacombe).

6:30/WNYC—Joplin: Binks Waltz (Biggs).

7:00/WNCN—Khachaturian: Cto-Rhapsody for Violin & Orch (Kogan, Moscow Phil Orch/Kondrashin).

7:06/WQXR-AM/FM—Stamitz: Qt in E-Flat for Winds (Wind Goup of the Berlin Phil Orch).

8:00/WNCN—Linden Trio (Nester, Ellenberger, Minsky).

WNYC—Chopin: 3 Mazurkas (Ponti).

8:06/WQXR-AM/FM—Dvorak: Slavonic Dance #4 in F, Op. 46 (Bavarian Radio Sym Orch/Kubelik).

9:00/WNCN—Beethoven: Sym #4 in B-Flat, Op. 60 (San Francisco Sym/Masur).

10:00/WNYC—Anon: Chominciamento di gioia (Binkley).

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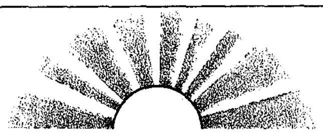

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Professional Actress—5'9", WASP, 33, loves travel, adventure. Can be elegant or casual. Happy at opening night or home reading. If you're bright, have a good sense of humor and are looking for long-term relationship, send letter, photo. NYM Box G191.

Good Times—I'm in desperate need of an attractive, slender female friend (age doesn't matter) to commiserate, laugh, explore and have good times with. I'm 32, successful, emotional, cute and sensitive. How about you? Photo, phone, bio, please. NYM Box G193.

Ready For Happiness?—Me too! Are you a man, plus or minus 45? Read on. Tall, slim, attractive, educated professional, nonreligious Jewish woman, warm, with sense of humor. I enjoy dining out, quiet dinners at home, theater, music, beaches, mountains, etc., etc. Seeking man of similar qualities and in*terests in Manhattan or North Jersey* area. NYM Box G194.

Intelligent, Fun-Loving—Jewish, 26, woman computer programmer. Enjoy theater, drinking and canoeing. If you read the Times and saw Star Wars at least twice, are 24-30, then write. NYM Box G202.

Pretty, Black Educator, 39—Low-key seeks sane male of quality. Photo. NYM Box G238.

Start A Family—Mid 40's guy, secure, kind, well-read, slim, Christian, seeks fit woman with playful heart, touch of poetry. NYM Box G205.

Divorced White Male—45, but could easily pass for 43, owns successful public relations company. Interests include business, cars, athletic activities, theater, museums, nice stuff like that. Looking for bright, attractive female, 25-40, in good *shape and with a good sense of humor.* I want to share life in city and country with a lady I could get serious about. Kids okay. Photo and phone, please. NYM Box G172.

Seeking Beauty Elsewhere—Very handsome, 38-year-old, blue-eyed, dark hair, successful top fashion executive, who wants to find a meaningful relationship with an equally attractive, mature, honest and warm career woman. Please enclose photo and brief bio. NYM Box G206.

Vivacious, Attractive Blonde—Writer, 31. Enjoys sailing, music, photography, *hiking. Seek warm, intelligent, attractive* man, 28-42, who wants to share a zest for life. Non-smoker. Photo/phone. NYM Box G207.

Been Reading The Personals—A long time. Now, with adjectives dancing in my head, I've nerve to test the water. 42-year-old, very nice, intelligent, Christian lady with traditional values, slim, very attractive, caring, sophisticated, non-smoker, like *active* sports, travel, am a gourmet cook and love children. My counterpart should be 40-mid-50's, *similar interests,* secure, sensitive, honest, responsible, trim, attractive, romantic, ready for real commitment. Note, photo, phone a must. NYM Box G208.

Successful Freelance Photographer—Late 30's, good-looking, witty, athletic, warm. Seeks attractive, slim, visually-sensitive, arts and/or business-oriented lady, 25-35. Photo/phone. NYM Box C430.

Attractive, Athletic, Male,—31, enjoys dancing, *movies, museums, outdoors,* seeks attractive, bright, female, non-smoker, 21-35, with similar interests. Photo/phone. NYM Box C429.

Good-Looking Gentleman—40's, secure, *warm, 6'. Seeks pretty, sexy, shapely lady* for close relationship. Letter, photo, phone. NYM Box G209.

Woman, Living, Loving—Languishing seeks caring, confident, charismatic man, Jewish, 60's. Photo. NYM Box G211.

Wealthy NJ Executive, 54—In shape, 6'3", loves dancing, Ayn Rand, old poetry. Seeks very special lady, 30-45. Photo. NYM Box G212.

Balloon To Moon—Are you a warm, friendly, dependable, goofy, non-smoking woman, yearning to share laughter? I am a single man, 39 plus, vibrant, youthful, prosperous in endeavors, E.T. at heart. A note from you could brighten your days. NYM Box G213.

Cute, Warm, Understanding—Practical, professional, single, white female, 34, seeks sensitive, slim, non-smoking, single, white male, 30-40. NYM Box F535.

Super Tennis Player—Lovely, cultured *Jewish lady. Divorced, late forties, seeks* man with similar qualities. NYM Box G237.

Life Is Tough!—*If you're looking to make* it easier, I'm your female counterpart! Photo/Bio. NYM Box C435.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Attractive Male, Jewish—Widowed after 31 happy, loveable years, 5'7", intelligent, loves to travel, theater, etc. Looking for attractive, warm, sensitive lady with charm for friendship, romance and what comes next. Photo, bio, phone. NYM Box G218.

Attorney, 25, 6'2"—Warm, handsome, seeks mature, sincere, slim Jewish female. NYM Box F537.

Handsome, Jewish, Financially—Secure businessman, mid-thirties, would like to meet pretty, stable, Manhattan woman with charm and character. Physical beauty, slim, well-proportioned figure important, but personality is the key to a long-lasting relationship. If this sounds like you and you love fine food, simple pleasures, skiing and hugging let's meet. Photo, phone and brief bio. NYM Box E004

Bright, Single Male—35, 5'9", real estate professional. I am a world traveler interested in bicycling, photography, jogging. Avid theatergoer and opera buff. Seeking single female, 28-38. Phone, photo. NYM Box G219.

Romantic, College Professor—Anti-ambivalent, single male, 42, good-looking. Creative musician and psychodramatist. Lover of music and all the arts, travel and sharing. Seeks very attractive, very romantic woman of depth for love and marriage. NYM Box F538.

Successful, Financial Executive—29, Enjoys tennis, music, comedy, travel. Seeks bright, attractive woman for fun friendship and romance. NYM Box E006.

Down-To-Earth Yet Zany Male—LI, Jewish sales executive, 32, 5'7", nonsmoker, attractive, sensitive, good sense of humor, an easygoing personality. Wishes to meet an attractive, petite, intelligent, vivacious, energetic woman for a caring relationship. Enjoy travel, most sports, dining out and just having fun. Recent photo, letter, phone a must. NYM Box G220.

Limited Offer—NYC union boss, attractive exec, 45, 5'11". Seeks cute, wealthy and sexy lady, 30-45, who enjoys good food, travel, movies and good friend, lasting relations. Photo, phone, bio. NYM Box G222.

Affectionate, Sensitive, Intelligent—Good-looking, petite woman of independent means. Seeks friendship with cultured gentle man, over 55. Enjoys nature, music, serenity. NYM Box C441.

Interesting, Coordinated, Attractive—5'7", 50ish, lady, golf handicap 18, tennis buff, bike, art, music, Richard Brown New School Course. Can we share phone/letter? NYM Box E001.

Go North My Man (Boston)—Female, 37, slim, tall, attractive, WASP, successful yet warm. Seeks man with same qualities who appreciates all fine things in life; jeans to black tie, rowing on the Charles to attending theater. RSVP, letter, photo. P.O. Box 154, Brookline, Ma. 02146.

Attractive, Warm Attorney—5'7", slim woman, 33, seeks emotionally, financially secure man, to share dancing, scuba, theater, travel, good communications, ice cream, cozy nights, lasting relationship. Photo/bio/phone, please. NYM Box E029.

Jewish Female, 33—Who genuinely appreciates a traditionally-oriented Jewish male, 30's-40's, who is enthusiastic about getting together with a warm woman with a captivating smile. Non-smoker, please. NYM Box G214.

Warm, Loving, Pretty—Jewish, mature, 22, already weary of singles scene. Would love to meet Jewish professional male, 24-28, who's fun, romantic and sincere. Bio/photo/phone. NYM Box G215.

Slim, Pretty, Petite —Professional woman, 43, Jewish, likes bicycling, skiing, golf, theater and books. Seeks successful, stable man for committed relationship. Phone and Photo. NYM Box C432.

Chairman Of The Board—40, Good looks, dynamic, driven. Seeks dream woman who's so beautiful, witty and ambitious that she threatens most men. I believe dreams should come true. Photo/bio. NYM Box C433.

Working Too Hard—Professional woman, 50, 5'8", wants to change priorities and meet capable single man for intimacy and commitment. Phone. (No tobacco.) NYM Box E010.

Intelligent, Energetic—Attractive Jewish woman, 29, seeks adventurous, sensitive, caring, professional man. Let's meet and see what happens next. NYM Box E015.

Adorable, Precious and Kind—49, Looking for lady, 20-35, who is beautiful, charming and carries her self well and enjoys the finer things in life. NYM Box C436.

Healthy, Wealthy, Wise—But not smart enough to have met that special woman. I'm slim, athletic, 6', 40's, male, intellectually inclined, a combination of independent and dependent. Professional interests in art, music, media, natural history. A renaissance man. I want special friendship with multi-faceted, sensual, real beauty inside and out. Extremely important you are like me, financially secure, honest, healthy, 25-35, non-smoking, have your own interests. NYM Box C437.

Energetic, Outgoing Redhead—Divorced Jewish woman. I prefer introductions rather than singles bars. Since my friends may not know you, why not introduce yourself. I am an attractive, friendly, caring, fun-loving, successful executive, who is enthusiastic and athletic. I sail, ski, play tennis and golf. I also enjoy travel, theater, film, renovating older homes, romantic dining as well as sharing a hot dog at a ball game. Prefer 45-55, successful, non-religious Jewish widowed or divorced professional or entrepreneur to share similar interests. I do not have children, but would enjoy a man with or without children. If you are confident, gregarious, generous, enjoy intimate conversation and value friendships and family, let me hear from you. Photo sent will be returned. NYM Box C438.

Earthy And Elegant—Jewish female, 38, 5'7", Ph.D., attractive, wants Jewish man, 40-45, tall, thin, handsome, cultured, successful who's never answered an ad, to live happily ever after. NYM Box C439.

Male, Late 30's—Jewish professional, sincere and caring, physically fit. Enjoys jogging, sports, good restaurants and vacations. Seeking non-smoking woman with similar interests to share honest, happy relationship, possibly marriage. Phone, bio, photo. NYM Box C440.

Want The Best—28, gorgeous, sensual brunette loves sports, theater, arts. Seeks handsome professional WASP, light hair/light eyes to share life's adventures. Letter/photo. NYM Box G223.

Attractive Professional Jewish—Woman, young, energetic 50's, social activist, seeks warm, caring, energetic, enthusiastic counterpart. NYM Box E007.

Very Attractive Professional—24, seeks intelligent, financially secure male, 25-35, who loves boats, theater and romance. Photo/phone/bio. NYM Box E002.

30-Year-Old President—Of corporation seeking attractive woman to share relationship. Must be willing to share sailing adventures on 50' sailboat in Connecticut. Photo/letter. NYM Box F539.

Handsome, Sophisticated—Successful, sensitive, 40, Jewish, professional, 6'1", 170, love Gershwin and Porter, would love to find a woman to make their lyrics live. Upstate resident. NYM Box E008.

Sometimes Shy—Also warm, attractive lady, 25, slender 5'9", design professional who loves life seeks relationship with bright, gentle, fun-loving mensch. Phone/photo. NYM Box E009.

Brilliantly Successful—Jewish, classical musician in her late 30's, attractive, exciting, vivacious and happy, yet capable of deeply serious feeling. Loves art deco, travel, beautiful things and quality people. Bio, photo, please. NYM Box C442.

Refreshingly Sincere—Spirited, Jewish businesswoman, 29, with clean-cut good-looks and brains, interested in sports, arts, social sciences and romance seeks nonsmoking male counterpart, 25-37, with sense of humor for solid relationship. NYM Box F540.

Lots To Share—Businessman, 34, caring. Handsome, slim, off-beat sense of humor. Believes opposites do not attract. Seeks intelligent, attractive woman. No smokers. Note/photo/phone. NYM Box C446.

Strikingly Pretty—Athletic professional with great sense of humor, 28, Ivy League grad, lived in Europe, 5'4" and thin. Looking to fall in love with handsome, preppy, Jewish professional in his late 20's-30's, who's intelligent, loves sports, and is a bit mischievous. Photo/phone/letter. NYM Box C443.

Silliness Needed—Successful, attractive woman exec, 39, too involved in work and grad school to giggle enough. Are you a man successful and secure enough to play? I like business, psychology, reading, rock and roll, travel, pinball, writing. Your interests are as broad; some similar, some different. I'm warm, feminist, politically liberal; you probably are too. What would be a sensational first date with a stranger? And please tell me enough so we aren't strangers. Include your phone. NYM Box F541.

Exotic-Looking Israeli—Divorced Jewish mother of 1, mid 30's, searching for co-pilot to a lifetime flight of passion and friendship. Cultured renaissance mensch, sensual and successful, come fly with me. Bio/phone/photo please. NYM Box E011.

M.D., 34, 5'7", Handsome—Witty, sensitive, widely-traveled, seeks a strikingly attractive but unconceited and understanding Jewish princess for friendship, love and marriage. NYM Box E012.

Beauty, Brains—37, seeks Jewish male, 40's. PO Box 1166, Bloomfield, NJ 0700

Honesty Is The Best Policy—Successfu good-looking, Jewish, sports-oriented, 2 6', 165, seeking professional/career ga 25-30, slim, attractive. Bio/recent phot NYM Box F550.

European Lady, Pretty,—Warm, 42, 5' slim, athletic, successful, hopes to me that special man to share life with. Fu name, address, phone. NYM Box E023

Dynamic Scandinavian Woman—48, wit love of life, successful, warm, slim an beautiful seeks professional man over 4 financially secure with positive outlook many interests, who likes the good life Describe yourself in a letter with photo NYM Box F552.

I Love Christmas—Country days, cit nights and kids. Appreciate quality, clas Very attractive, slim, 5'6", brunette pro fessional, 32, NJ commuter. Seeks hand some, funny, man of integrity, 32-42. Phot and bio a must. NYM Box E024.

Lovely, Elegant, Affectionate—Practic ing M.D., age 40 exactly, young goo looks, laughs easily, understands a man lots to offer interesting, successful man amenable to marriage and possibly children. NYM Box F553.

Pretty Jewish Teacher—37, seeks serious M.D. or lawyer, 34-48, who is marriage-minded. Non-smoker. NYM Box E025.

Pretty, Blonde—Graphic artist, 29, seeks tall, bright, attractive man, 35-45, who enjoys fun, laughter, Broadway, beach. Photo/bio/phone. NYM Box E026.

Warm, Attractive, Intelligent—32, 5'7", Jewish professional woman. Sensitive, down-to-earth, easy to be with, and a lot of fun. Enjoys travel, nature, art, wining and dining with good conversation. Sharing, laughing. Seeks friendship/possible relationship with non-smoking male who has similar qualities and can communicate. Phone/photo. NYM Box E027.

Honest, Caring, Sensitive Woman—Looking for male with similar traits. I'm an attractive, young 50, who wants to share life's pleasures with warm, compassionate man. Photo. NYM Box G234.

Full-Figured—Sincere, lovely lady, 45, seeks old-fashioned values, polished mensch to 55. Phone. NYM Box G235.

Ebullient, Petite Woman—Journalist, Ph.D., fun-loving, caring, curious, seeks compatible male, accomplished, single, trim, non-smoker, 30-45. NYM Box F554

Genteel Beauty—Jewish, 5'7", bright, self-sufficient, seeks vibrant, educated man. Photo. NYM Box E003.

Beautiful, Jewish Female—32, 5'8", sophisticated, bright, professional with wit and warmth seeks male counterpart for relationship. Bio/photo. NYM Box F557.

Smart Southern Lady—36, Attractive and affectionate, seeks lovable witty gent for fun and future. Photo appreciated. NYM Box C434.

MD Resident, Jewish, 28—5'10", warm, caring, NJ. Seeks pretty, educated, bright, loving, considerate Jewish female, 20's, with sparkle and sense of humor, to share fun and future. Photo/bio/phone, please. NYM Box C471.

STRICTLY PERSONALS

Attractive, Successful—Warm, professional male, 44, wants to meet attractive, slender, affectionate, outgoing woman, 25-40. NYM Box F547.

10 Good Reasons—Lively and attractive, delightfully slim. Warm and caring. Delicious humor, practical yet romantic, sensitive and good company. Enjoys the arts, travel, fun and life. Successful professional in own business. Great Neck widow. Desires to meet man, 50-60, with similar qualities. NYM E021.

Divorced, Male WASP—2 children in late teens, financially secure, president of prosperous upstate corporation, cum laude college graduate, 5'9", 165 lbs. Seeks a class lady to share friendship, travel, fun and possible relationship. Photo, phone and biography appreciated. NYM Box F544.

Classy, Blonde Attorney—Very attractive, 29, 5'7", good sense of humor, athletic and artistic. Prefers tall, dark, professional male who is practical, conservative, bright, aggressive and articulate, 32-45, non-smoker, who knows where he's going and enjoys life's finer things, like a good woman to share it all with. Photo and bio a must. NYM Box F555.

Oriental—Attractive, petite female seeks established male with sense of humor, sensitive amd bright. Recent photo, letter, phone. NYM Box F556.

Elegant, Zany, Sensitive—Lady, a 12 in looks, integrity, charm. Big-blue-eyed brunette, 32, with eclectic tastes. Successful, partial to margaritas, lobster, non-WASPS. He's tall, witty, handsome, affluent, marriage-minded, warm, who will love me even when I have cramps. Note/photo/phone. NYM Box E035.

Tall, Handsome, Jewish Exec—31, seeks pretty, smart, sensitive, caring female. Photo, please. NYM Box G242.

Bright And Honorable—Tall, slim male, 40. Seeking spirited, romantic woman for sharing adventure, comedy, drama. NYM Box G243.

Handsome, Professional, Sensitive—Single, sincere male, 45, seeks an open, honest, lasting relationship with a female, 26-39, of similar qualities. Phone, photo. NYM Box G203.

Untamed Elegance, Stunning—Divorcee, 45, 5'5", slim, Jewish, main residence Chicago, interested in sharing my life with a Jewish man, 45-65, who is caring, dynamic, with sense of humor, and is extremely affluent. Please include bio, photo and phone number. NYM Box C431.

West Side Male Teacher—Handsome, 47, 5'8", seeks a caring, Jewish woman who is open to a loving relationship and mutual growth. Many varied interests; loves tennis, art, bridge, comedy, literature and cinema. NYM Box F536.

It's About Time—39, very cute, tall, lean, funny, educated white male seeks a wife. Recent photo, please. NYM Box E022.

Pretty, Appealing, Petite—Divorced, Jewish woman, 43, professional seeks a lasting relationship with a single, white man, professional, emotionally and physically healthy, warm, sincere, kind, good conversationalist. NYM Box F549.

Not Found In Clubs—Woman, early 30's, witty, serious, adventurous and spiritual. Seeks counterpart, 30-45, non-smoker. Photo. NYM Box C450.

Spicy, Sensitive, Adorable—Intelligent, Jewish lady, 33, 5'4", 110 lbs., seeks handsome, fun-loving, witty, emotionally and financially secure man for long-lasting relationship. Photo, phone, bio. NYM Box G236.

Tall NJ WASP, 55—Seeks warm, slender lady, 35-50. Photo, phone. NYM Box G225.

Real Handsome Israeli Man—30, 5'8", 140 lbs, warm, ambitious. Seeks lasting relationship. NYM Box E030.

Petite, Attractive, Businesswoman—27, Seeks Jewish male, 28-38, who is interesting and interested. Charming and has sense of humor. Bio/photo a must. NYM Box E034.

Attractive Author—Tall, caring, fun, interesting, humorous, hates widowhood, but loves life and love. Searching high and low and in between for comparable male in 50's or 60's. NYM Box G244.

Help Wanted—Established, 30's, man to share culture/fun of N.Y. life with 28, Jewish, career woman. Reference in form of photo/bio/phone. NYM Box E018.

A Touch Of Class—Pretty, vivacious, sensitive, affectionate, athletic, 26-year-old, Jewish, professional female wishes to meet a single, successful, sincere, family-oriented man, 26-36, to share love and life. Phone and photo. NYM Box F543.

Beautiful Business Consultant—Slim, long brown hair, great legs, Jewish, warm, sensitive, vivacious, creative and good with adjectives. Interests: photography, art, dance, computers. If you are a nonsmoker, professional or business man, 30-45, who enjoys life and laughter, let's meet. Bio and photo, please. NYM Box F548.

attractive Jewish Female, 30—With 2-year-old son. Financially secure. Seeking to meet male, 30-36, similar background and means. Send recent photo, phone. NYM Box G241.

Slender, Gorgeous—Joan Collins look-a-like, highly intelligent, boundlessly energetic woman, mid-30's, with a passion for action but a need for quiet moments, seeks a rare man who is tall with rugged good looks and a strong sense of self. Are you secure enough to welcome closeness? Vulnerable enough that you don't hide what's going on inside? Wise enough to know that spontaneity not control should govern a great relationship? If you're all of this and more, love to explore (preferably with one special person), enjoy meeting new people, feel as comfortable in a suit as on a motorcycle (you don't have to own one). You're rare. As I am. Let's meet. Letter/photo/home phone number. NYM Box F559.

Sincere, *Attractive* Male—30, single, Catholic, seeks nice woman, 23-29, bio/photo. P.O. Box 151,Syosset, N. Y. 11791

Effervescent, Charismatic, Worldly—Sensuous, expressive, blue-eyed, Jewish female, 5'6", 115 lbs. wants strong, ambitious, successful, stylish, communicative, empathetic man, 5'10", 35-45, to be my friend and partner in life. My passions are music, dancing, health clubs, lobster, fine wine and genuine people. P.S. They broke the mold! Photo/phone/bio, please. NYM Box F560.

Mature, Well Spoken—Male, presentable, much traveled, financially secure professional, seeks woman with similar attributes. NYM Box E033.

You: Sparkling Eyes—Trim, alluring, a smile that makes me melt. Soft earthy looks, good skin, 5'7" or less, longish hair, don't need makeup, look glamorous in sweat pants or at Regine's or Rainbow Room, 20-30, no children yet, white, female (and is happy about it), understands Woody Allen's wit and sarcasm, non-smoker, no drugs, educated, well-spoken, and cherish the thought of being in love. Me: divorced Jewish male, 30, Leo (I know nothing about astrology except I'm supposed to be a classic Leo male) good-looking, natural curly hair, no children yet, 6', 180, Ivy-educated Wall Streeter, sensitive, caring, love beach (winter or summer), skiing, antiques, fireplaces, Carlyle lunches, tennis, hard-shell crabs, dancing, the specialness of one woman, hopefully you. Phone, photo, note (No PO boxes, please) NYM Box C445.

Captain Outrageous!—Tall, good-looking, boat freak who wants to spend his summer cruising (and maybe a lot longer) with someone special. I'm sensual, and successful, nicely nutty, moderately Jewish, and go easily from jeans to tux. I'm also soft, strong, caring and kind.I seek a tall, slim, shapely, beautiful, smart, classy lady who is very much her own person. She should be, 25-35, impulsive, a little wacky, sensual, passionate and prefer dancing to a different drummer. If you're in touch with the news, are basically up, take life seriously but not too seriously, don't like crowds or standing in line and can handle someone truly special, I'd like to meet you. Letter/phone/photo a must. NYM Box E031.

Great Guy, 28-year-old—Professional, 5'7", is great-looking and down-to-earth. Searching high and low for beautiful, non-materialistic, deep, earthy, Jewish woman. Photo and phone a must. NYM Box G239.

I'm Blonde, Upscale—Tall and Nordic-looking. The wrinkles may come, the wrinkles may go, but not in my case and I just turned 40. If you're a similar (or better, younger and not necessarily just Nordic) male interested in a sane and lasting relationship, send letter, phone and recent photo to NYM Box G240.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

Name ____________________

Street Address ____________________

City __________ State __________ Zip __________

Home Phone (for our records only) ____________________

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number __________

Exp. Date ____________________ Signature ____________________

Print ad copy below. No abbreviations. Use a space for each letter of the word, punctuation mark and space between words.

New rate in effect
$20.00 per line
plus $12.00 for
NYM
Box number

STRICTLY PERSONALS

Sassy and Classy, "10"—40's. Looking for a tall, interesting, Jewish man who has it all. NYM Box C449.

Successful Artist—Stunning, tall, slim, fun, compassionate and romantic. Seeks a sophisticated man, 50 plus, who enjoys art, theater, tennis, travel, warmth and wit. Phone/photo. NYM Box C444.

Melissa Manchester Type—33, Italian descent, energetic, stylish, good-natured, traditionalist. Interests: travel, films, fitness, dance, jazz. Seeks man with similar qualities. NYM Box E013.

I Have It All—Come share with me. Attractive, successful surgeon, age 36, wishes to meet beautiful, sophisticated, intelligent, never-married Jewish girl, 25-30, for a sincere relationship and the good life. Phone and photo, please. NYM Box G228.

Attractive, Vivacious Brunette—Loves life in NYC, music, dancing, theater and business seeks that special man, single, good-looking and successful, 39-45. Bio, photo a must. NYM Box G229.

Slim, Warm, Sexy—Green-eyed brunette, enjoys dining out, plays and a fun time. Seeks tall, slim, romantic, secure and sensitive executive type, 35-42, for lasting relationship. Photo/phone/bio. NYM Box F542.

Quick To Fall In Love—Philosopher, businessman, 31, 5'10", Israeli-born, seeking gentle, witty, Jewish woman with non-addictive personality, to help me fight the law of gravity in a long-term, growing-together friendship. NYM Box G230.

Caring, Happy, Brainy—A very feminine, young-50. Looking for warm, stable, successful male friend. NYM Box G231.

Successful, Good-Looking Male—WASP, 36, looking for commitment from slim, dark-haired beauty who likes tennis, movies, non-smoking and good conversation. Photo/phone. NYM Box F558.

Dynamic and Energetic Male—35, Mildly handicapped, computer professional with a love of life is seeking a partner to share life's adventure. NYM Box E016.

Female Physician—37, attractive, sensitive, beautiful. Seeking tall, handsome, sensitive, confident gentleman,well-settled, 35-50, for sincere relationship. Photo/phone/bio. NYM Box F545.

Stop Here—Professional, Jewish female, 30, into fitness, laughter, dancing, food, travel, has not yet befriended her compatible, genial, positive-thinking, analytic, gentle, intended. Letter/phone, please. NYM Box C481.

Male Order Relationship—Believe it? Why not? Psychologist, attractive, warm, sincere, varied interests seeks same in a romantic, risk-taking man, 38-50, capable of commitment. Photo/phone. NYM Box G233.

Eclectic Yankee Lawyer/Cellist—Ivy-educated, pretty, young 40. Raised on tennis, outdoors; thrives on NYC chamber music, movies, books, spicy food, friends and sunshine. Seeks terrific guy, 30-50: warm, secure, smart, successful, with a sense of humor, a spirit of adventure and a desire for commitment. Letter, photo, phone please. NYM Box G248.

Lively, Lovely Lady—Attractive, Jewish, 30's, warm, honest, unpretentious, caring, energetic, educated, good sense of humor. Loves outdoors, people, animals, travel, the arts. Seeks male, non-smoker, 30-40's, of like mind and spirit. Phone. NYM Box C448.

Eligible Man, 40—Partner in investment firm wants to fall for lovely, tallish, WASPish, intellectual. Object: marriage and family. NYM Box G226.

Manhattan Chauvinist—Looking for an almost-filthy-rich man with whom to enjoy this city. I am a successful, hard-working female VP who could easily retire and settle down to a life of luxury; 4'11", 35, slim, Jewish. My interests: sense of humor, attractive, no drugs. Bio/photo/phone. NYM Box G279.

Lean, L.I. Divorcee, 37, Blonde—Blue-eyed with class, brains, beauty, seeks male 5'11" plus, with same, plus humor, confidence, success, 32-45. No cigars. Photo/phone please. NYM Box C415.

All Work, No Play—For too many years have brought me riches but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no plans for marriage or children, came from the West, am 6'1", 175 lbs., 37 years old, good looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy) required. NYM Box C465.

Noteworthy Female Musician—With squirrels in her Long Island attic, looking to strike a harmonious chord with a good-looking, single male counterpoint without bats in his belfry. Ages 45-55. Photo and bio, please. NYM Box C467.

Bright, Fun-Loving RN—26, seeks special Jewish man, 27-35, who enjoys life and seeks a new friendship. Photo, please. NYM Box F324.

Ms. Congeniality—Jewish, 40, seeks bright man to share special, fun times. NYM Box E067.

Lombard Seeks Gable—To experienc theater, Yankee baseball and explorin the Big Apple, 30-40, professional, Photo bio/phone. NYM Box E017.

1 Plus 1, Equals 2—Jewish, female, 30, attractive, bright, sensitive. Seeks male 30's, with same to complete equation Photo/note/phone. NYM Box E020.

Tall, Handsome Man—Mid 50's, secure warm, athletic, intelligent. Seeks slender pretty, Christian lady, mid 40's. For serious relationship. Photo. NYM E019.

43 Years Young—Jewish, divorced businesswoman, 5'4", attractive, vivacious sincere, affectionate likes dancing, dining, theater, travel, etc. Seeks successful attractive gentleman, 43-55, to share life's pleasures. Photo/bio. NYM Box C474.

Attractive Blonde—Blue-eyed, Jewish, 35, professional woman. Seeks handsome, sensitive man with a sense of humor and adventure who is not afraid of commitment. Photo preferred. NYM Box C475.

Witty, Soft-Spoken Investment Banker—29, white, single male, attractive, enjoys tennis, bike riding, European travel and exploring. Seeks effervescent woman with similar interests for relationship. Send photo and telephone number. NYM Box C479.

Save The Last Dance For Me—Attractive, athletic and vibrant woman (36) with a delightful sense of humor; seeks Jewish male, financially secure with a "joie de vivre", for a long-term relationship. As the expression goes "Shall we dance?" Photo/phone/bio. NYM Box C484.

ANNOUNCEMENTS

Dear Helen, I Love You.—Marry Me. Bill.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS TO SHARE

Brownstone—Single, corporate exec desired. 38/Park, 2 floors, antique furnishings, 2 private bedrooms/ baths. $1000 per month. Available now. 212-683-7705.

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APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

Furnished/Unfurnished—Manhattan apartments needed for corporate clients. Quality service. Towne East Management Co., Inc. 230 Park Ave. 212-986-6887.

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Doctors, Lawyers, Indian Chiefs—Ready, willing and able to buy co-ops/condos. Mr. Orta. 212-719-3527, Broker.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

FURN. ROOMS TO RENT

Private Room, Board—For elderly male. Custodial care. Queens. 212-847-4480.

HOUSE AVAIL/SALE RENT

Hunter—Sale. The pride of Hunter Mountain. 4 bedrooms, 2 baths, hearth. 1 acre. Every convenience. Walk to slopes. Owner. 201-845-0007, 518-263-4670.

Neponsit, 2 Bedroom Brick Cottage—Safest, prettiest neighborhood in New York. Near bay and beach. $150,000. Principals only. 212-634-1659.

HOUSE TO SHARE

Southampton—Beautiful 4- bedroom house rural setting. Couples preferred. Long season. 212-737-8702 evenings.

SUMMER RENTALS

Southern Vermont—Beautifully restored 8 bedroom estate (c 1790) on 560 acres with pool, tennis court, and lake. $1500. per week. 802-375-2823.

Martha's Vineyard—3 bedrooms. Ocean view. $2500/2 weeks. 617-924-6505.

Roxbury Run—Catskills: Seasonal rentals. Log houses, townhouses, contemporary chalets and saltboxes. Redmond Agency, Rte. 28, Arkville, NY. 914-586-2696. Closed Sunday.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

6-Room Restored Farmhouse—100 acre former farm. $600/month. 203-226-3385.

Lake Copake—Columbia County. Charming, secluded furnished cottage. 2 bedrooms, 2 baths, fireplace. Swimming, boating privileges. 40 minutes to Tanglewood. 6/15-9/15. $5500. $1000 security. Days: 518-828-9995, Eves: 212-861-9126.

4-Bedroom Ranch—Sunny and very private. Near town. $5000 through 9/15 or by the month. 212-684-3694.

Dutchess Cty-Rhinebeck area—Only 2 hours NYC. Fully equipped 3-bedroom, one-bath home on 2 private fenced acres. By week or month. June-October. Call Maxine, 212-867-3900, Monday-Friday, 10am-6pm, or 873-9318 evenings.

Tennis Court, Quogue—Monthly-Seasonal. Recently remodeled Victorian with 7 bedrooms, 6 fireplaces, 3 living rooms and den, pool, tennis courts, two story country kitchen. Decorated French country. Gorgeous! Available 5/31-9/30. Call 202-544-6093.

SUBLETS

Fabulous Penthouse—East 70's. 3 bedrooms. Terraces. August. 212-475-4352.

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received **by New Closing (every Monday by 5 P.M. for the issue on** sale the following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

ORANGE COUNTY
SECLUDED RETREAT

Picturesque custom home 3BR plus den, 2BTH on 9 subdivision-approved acres of unspoiled meadow & forest. Adjacent 40,000 acre natural preserve. Natural cedar clapboard siding w/fieldstone accents. Fireplace & woodstove. Energy efficient, low taxes. Magnificent Kitchen. 2 hours NYC, 20 min. Monticello, MINT. Exceptional Value $140,000.

Irving Homer Assoc. Inc. 9 West Main St. Port Jervis, N.Y.
914 856-6310 212 928-1263 evenings

York Avenue Exclusive 5½ Rooms

FANTASTIC VIEWS!

Glorious bright apt! Large balcony, eat-in-kitchen. 3 bedrms, 2½ baths. Spectacular closets. $550,000 w/a $1332 Maint. incl. util. Hi floor.
Co-op Dept. 688-8700

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COUNTRY HOME ON 12 ACRES

3 BR home in perfect condition on 12 private wooded acres. Beautiful wood & slate floors, fireplace, spacious kitchen. $79,000. Low cash, low taxes, excellent terms. 2 hrs NYC, near Livingston Manor, NY Owner (212) 628-4213

BUCKS COUNTY, PA

ESCAPE TO THE COUNTRY to this impressive 5-bedroom 3½-bath gabled retreat. The 2-story living room with surrounding balconies and massive river stone fireplace opens to the 40-ft. river room overhanging the Delaware River. Enjoy private grounds from the canal to the river for $450,000.

David C. Kurfiss Real Estate
Route 202 Box 245, New Hope, PA 18938
215-794-3227

Wilton, CT.

CLASSIC CONNECTICUT RETREAT

Charming, luxurious 11 rm, 3½ bath country house on 3 wooded and landscaped acres; bordered by land trust. Separate writer/artist studio with fieldstone fireplace. Small barn. Tennis, swimming, camps nearby; 75 mins. to NYC. $480,000. By owner. Principals only. Brochure available call (212) 473-2399 after 7 p.m. weekdays.

East Hampton "Buy"

A neat, complete, well-maintained generous 3-bedroom house with woodburning stove, huge workshop/basement, rear deck, garage, etc., on a treed ½ acre at a remarkable $115,000.

Talk to
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3.5 Undeveloped Acres.
Spectacularly Beautiful And Private
320 Ft. On Ocean/340 Ft. On Pond
Exclusive Listing Bridgehampton Realty.
Call Linda Held, Broker

516-537-1177

Low 80's East End Ave. 6 Rooms

VIEW SEEKERS

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Featuring unparalleled river and city views from all rooms. Huge LR, enormous FDR, 3 oversized BR's, gorgeous new contemp kitchen with laundry, 3½ bths. Concierge and garage in bldg. Asking $695,000.

Rose DiMaio, 212-354-7550 weekdays
Principals Only

NYC
West End Avenue Exclusive

3½ ROOMS — FAB RIVER VIEWS

from every rm, hi flr, custom-designed eat-in kitch, exceptionally renov'd corner 1BR, 1½ bath, prewar luxury bldg. Lo mt $493; ask $215M.

Klara Madlin, 362-5802
LISA ABER & ASSOCIATES

Bridgehampton Ocean View

Striking new contemporary on one acre. One block from ocean. 2 master bedrooms + 2 bedrooms. 3½ baths, living room with fireplace, full basement. In ground pool. 2 zone heat and A/C.

OWNER MUST SELL
$575,000 Principals only
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!ATTENTION!

Breathtaking Hudson view from almost every room of this approx 1700 sq ft CO-OP. Large foyer gives access to 24 ft living rm with fireplace & beamed ceiling. Formal dining rm; 3 bed rms each with full bath; large modern kitchen. A truly spectacular CO-OP at $99,500.

SHEPARD GIBSON
GALLERY OF HOMES
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LAKEFRONT!
WATERFALL!
BROOKFRONT!

All unbelievably located on one property in PA. near New Jersey border. Land is ultra-private and dense with towering pines and mature hardwoods. Private tennis court and beach. STEAL at $45,500. Owner terms to qualified buyer.

CALL 717-296-7717

DAVIS R. CHANT
Realtors Milford, PA.

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4 huge BRs, mirrored dressing rms, 4 full marble baths + 2 powder rms, enormous LR, huge DR, lge den, 2 gourmet kitchens, breathtaking panoramic S/E/W views from all rms, stereo piped into every room. $2500 common charges per month + $800 R.E. Tax.

IRENE LEEDS 832-5432
Douglas Elliman Gibbons & Ives Inc.

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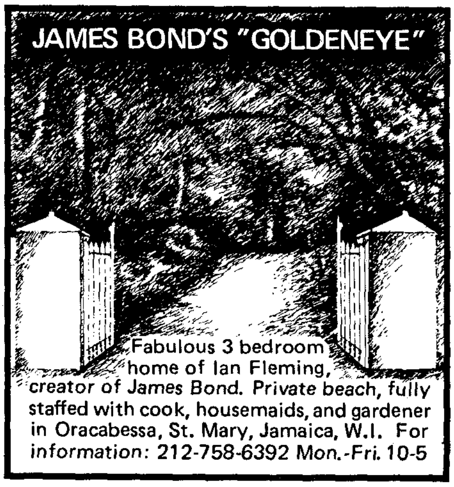
PRIVACY ● SECURITY
COUNTRY CLUB ACTIVITIES

Choice 5-10 acre sites in lush forest on private lake. Vital, uptrending second-home area near Livingston Manor-Roscoe NY. Call 914/439-5200.

MOUNTAIN LAKES ESTATES



JAMES BOND'S "GOLDENEYE"

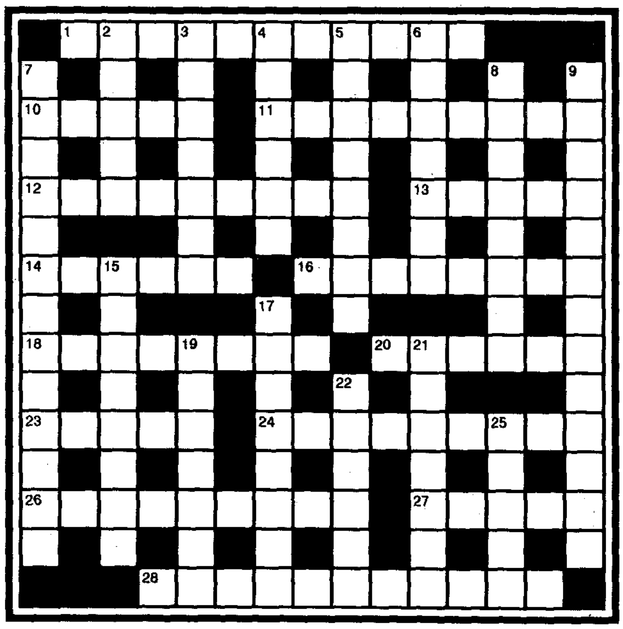
Fabulous 3 bedroom home of Ian Fleming, creator of James Bond. Private beach, fully staffed with cook, housemaids, and gardener in Oracabessa, St. Mary, Jamaica, W.I. For information: 212-758-6392 Mon.-Fri. 10-5

Town and Country Properties
(212) 880-0732

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 County follows act with woman and provides an easy time. (7-4)
10 Where to give animal time. (5)
11 It is bliss to consume it in a seaside resort. (9)
12 Male dares change into female. (9)
13 Popular money with the president replacing the shilling. (5)
14 Good intentions to which ladies may be converted. (6)
16 One who goes and gets about a pound for the craftsman. (8)
18 Let in a happy place. (8)
20 Stick in a road he resided in years ago. (6)
23 Clue for the frivolous. (5)
24 Part of army put in plane or vessel. (9)
26 Actors I keep in to do a critic's job. (9)
27 Food for the fifth journey. (5)
28 Hobby enthusiast has a letter with a recent catalogue. (11)



Down

2 Where poems are translated. (5)
3 Cart by whose rut limb is broken. (7)
4 Make mummy and me turn up with stray lamb. (6)
5 To live on farmland is tolerable. (8)
6 Drop what means extra service after a flyer goes up. (7)
7 Resort where gaiety starts in the rebuilt winter palace. (8-5)
8 Male on top of female egghead for free. (8)
9 Being kind, offer to take notice about cultural activity. (6-7)
15 One who praises enemy leader so guilt is dispersed. (8)
17 Writer the reverse of plump and delicate. (8)
19 Bird which is among the most richly plumaged. (7)
21 Almost excavate the lot with the fingers. (7)
22 It is right champion to go back! (6)
25 Contemporaries who have success at heart. (5)

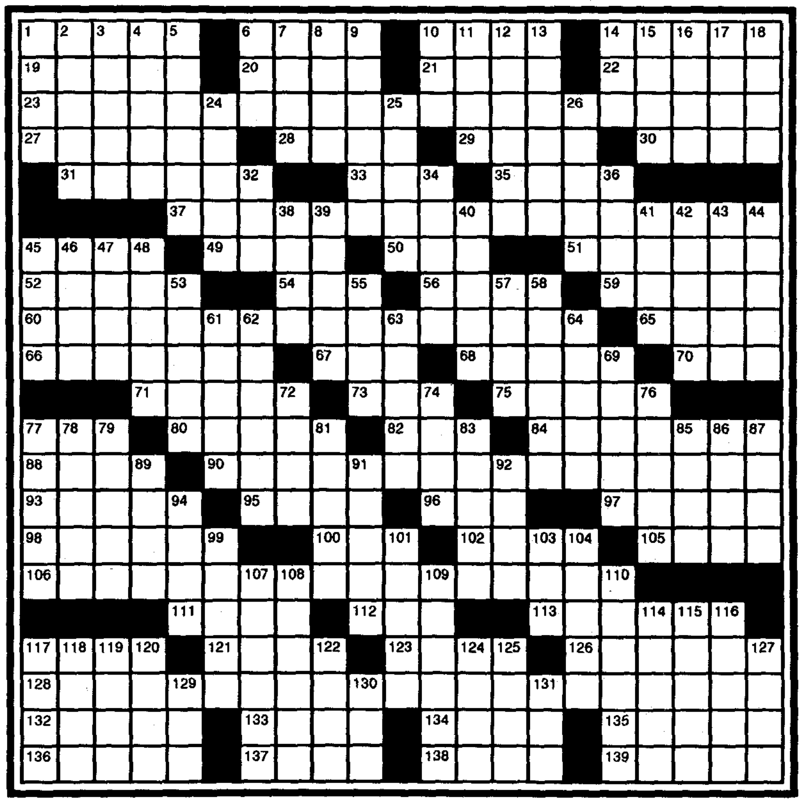
'START YOUR ENGINES':'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Hunger symptoms
6 Bede of fiction
10 Quick kiss
14 Sculptor Epstein
19 Kin of voodoo
20 Hitchhiker's quest
21 Kirghiz range
22 Perfume residual
23 CHRYSLER
27 Mrs. Kowalski
28 Raison d'—
29 Chihuahua native
30 Suburb of Boston
31 Rains ice
33 Actor McKellen
35 Immunizing fluids
37 PLYMOUTH
45 Italian battle site, 1796
49 Pencil innards
50 Former srta.
51 Shorn
52 Taken —— (surprised)
54 Onetime Mideast alliance: abbr.
56 Con game
59 DODGE
60 CADILLAC
65 Virginia willow
66 Component of all matter
67 River of Somerset
68 Bedouin havens
70 Byrnes of "77 Sunset Strip"
71 "Waste Land" poet
73 So far
75 Full-dress attire
77 Harriman, to friends
80 Like a —— bricks
82 Umbrella feature
84 "What's ——?": Juliet
88 Church middle
90 LINCOLN
93 FORD
95 Hid the gray hairs
96 —— Kabibble
97 Mar
98 Loewe's partner
100 City on the Danube
102 Anapest's relative
105 Austen novel
106 PONTIAC
111 Poop out
112 Half a bikini
113 A Dahl
117 Peeved
121 Prima donna
123 La Douce
126 Power or Guthrie
128 MERCURY
132 Italian battle site, 1944
133 Pennsylvania port
134 Nonpareil
135 American Beauties
136 Wild hogs
137 Shaker contents
138 Cautious
139 Cubic meter

Down

1 Lily of the Met
2 Acts as henchman
3 Staircase post
4 Vocalist Crystal
5 Author Aleichem
6 Floating zoo
7 "Galloping dominoes"
8 Mine entrance
9 Measurement system
10 Not ma's
11 Part of B.P.O.E.
12 Indian pony
13 Fate
14 Glass receptacle
15 Uzbek's sea
16 Photostat
17 Harbinger
18 Hoedown locale
24 Assessment figure
25 Beatle refrain words
26 Shoppers' wagons
32 Dir.
34 Ward worker
36 North Carolina county
38 Jonathan's father
39 Maxim
40 Backbone prefix
41 Sitarist Shankar
42 Egg-shaped
43 Signed over
44 Work dough
45 Alençon product
46 Old Greek coin
47 Small valley
48 "—— to bury Caesar"
53 Genuflected
55 Defunct Manhattan theater
57 Med school subj.
58 Tile design
61 Skull area
62 Did penance
63 Goes off course
64 Queen, to Juan
69 Openhanded blows
72 Kind of jug
74 Polynesian icon
76 Take pot shots
77 Gringo
78 Type of parking
79 Turn inside out
81 Clift role, 1962
83 Fundamental
85 Power particle
86 Hurt grievously
87 Singing Fitzgerald
89 Province of Sicily
91 Impromptu quip
92 Title for 119-Down
94 Salamander
99 Fridge forays
101 One of the Osmonds
103 "Momma ——!"
104 Bed on board
107 Spring blooms
108 —— dull moment
109 Of little breadth
110 Small handbills
114 Grain blight
115 Hangman's item
116 Bitter- —— (diehard)
117 Use a dirk
118 Words of disbelief
119 Pahlevi of Iran
120 Top sheik
122 Source of indigo
124 Louvre lady
125 The southwest wind
127 Latin I verb
129 Dawn goddess
130 Fetch
131 Give it a whirl



Solutions to last week's puzzles appear on page 122

Bobby age 7 - 1954
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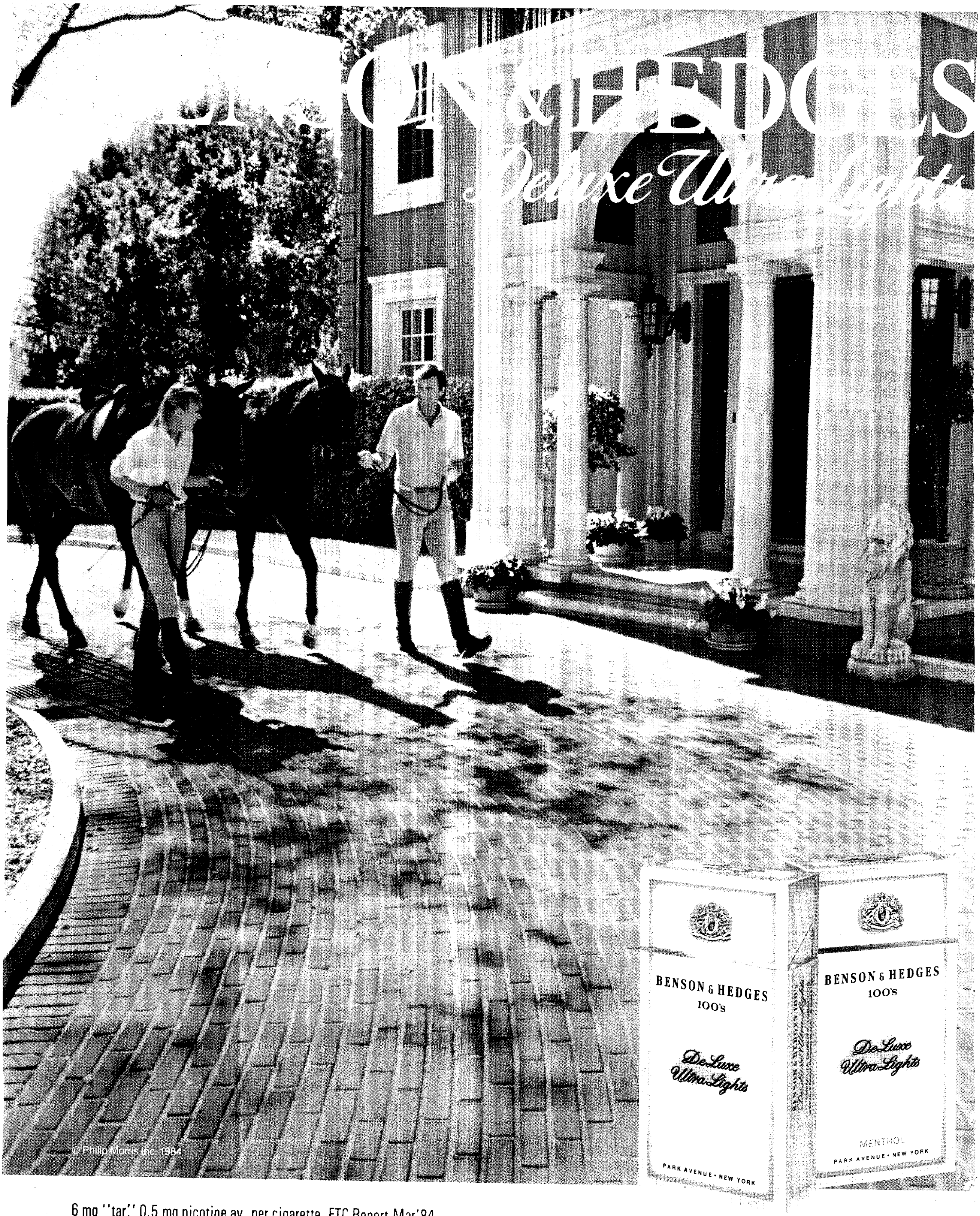

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BENSON & HEDGES
100's
DeLuxe
Ultra Lights
PARK AVENUE • NEW YORK
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PARK AVENUE • NEW YORK

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6 mg "tar," 0.5 mg nicotine av. per cigarette, FTC Report Mar.'84.

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